

1985

**Biennial
Exhibition**



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1985

Whitney Museum of American Art, New York

Biennial Exhibition

Second floor March 13–June 2, 1985	Film programs Second-floor Film/Video Gallery March 13–June 2, 1985
Fourth floor, Lobby Gallery, and Lower Gallery March 21–June 9, 1985	Video programs Second floor, side gallery March 13–June 2, 1985

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Foreword

For more than fifty years, the curatorial staff of the Whitney Museum of American Art has organized regularly scheduled survey exhibitions of current American art to assess the most significant art at that time. This sustained series of exhibitions manifests the historic and current strength of the Whitney Museum—a continuous commitment to the work of living artists.

The context in which the Biennial is viewed has changed considerably since the first Biennial in 1932. Unprecedented international attention to American art has developed since the 1940s, and public interest in the activities of the Whitney Museum, the most active museum devoted to American art, has increased to an extent which is far beyond the expectations of Mrs. Whitney and her contemporaries, who developed the Museum primarily for the then small community of American artists. We continue to believe it is important for the institution most associated with twentieth-century American art to make a statement about the accomplishments of contemporary American artists and to provide a historical framework to better understand and evaluate the diverse forms of expression which characterize American art at a particular moment. In addition, because it encourages an intense response, the Biennial serves to enliven critical dialogue about the state of American art.

The artists and works in the 1985 Biennial have been selected by six curators: Richard Armstrong, John G. Hanhardt, Barbara Haskell, Richard Marshall, Lisa Phillips, and Patterson Sims. On a continuous basis, they visit artists' studios, galleries, alternative spaces, and museums to familiarize themselves with the work of as many artists as possible, both in New York and throughout the United States. Their decisions represent impassioned points of view at the time of the exhibition. I am pleased that our curators are able to present their judgments as a public statement of the Whitney Museum and that we are a stimulus to excitement and controversy.

We extend our thanks to a generous anonymous donor and the National Endowment for the Arts for their support of this exhibition. In the twentieth anniversary year of the founding of the Endowment, we appreciate the fact that more than any other single supporter, this federal agency has continuously encouraged the recognition of contemporary expression in the visual arts in the United States.

Tom Armstrong, *Director*

Preface

Since their inception in 1932, the Whitney Museum's series of exhibitions—first annually, now biennially—has become one of the steadiest indexes of contemporary American art. The exhibitions' scope and ambition have grown along with those of the Whitney Museum, and the Biennials continue to be the most comprehensive and informative selection of their kind. As the Museum's sense of purpose has expanded in the fifty-five years since its founding, so, too, has the activity of American artists.

The 1985 Biennial Exhibition continues to use the format adopted for the 1977 Biennial Exhibition: multiple examples of work made during the previous two years by artists chosen collectively by the curators as the most representative of the best American art. This invitational exhibition is not restricted by age or reputation. Younger artists have been chosen for their introduction of new forms and ideas; more established artists because their work has shown consistent growth and has advanced substantially during the last two years. The objective of the exhibition is twofold: to make qualitative judgments at a moment of multiple critical standards, and to assemble as cohesive an overview of current art activity as possible. Ideological and stylistic variety characterizes recent art and no single aesthetic dominates this exhibition.

Meaningful, if loose, affinities do exist, however. In painting, abbreviated emblems and symbols abound, frequently in complex visual organizations. While traditional realism has few adherents among the artists chosen, figuration is often employed, usually in cartoon-like and surrealistic manners. Moreover, a number of artists work with representational and abstract elements derived from nature. Expressionist figuration now seems to be a pervasive impulse, strongly encouraged by an interaction with contemporary European art—greater than at any other time since the 1940s.

As a discipline, sculpture too appears vital. Recent work announces an expanding vocabulary—personal and formal and principally abstract. Many sculptors have assimilated the theoretical orthodoxies of reductive sculpture as well as the more organic and emotional content of the work of the previous decades. The fact that the emerging sculptors in the exhibition are older than their counterparts working in other media suggests that discipline's slower maturation. Installation pieces, often collaborative in their execution, further enliven contemporary sculpture and pointedly address socio-political concerns.

The work of artists using photographic imagery and processes is also a central aspect of current art activity. Yet the camera is employed not to mirror reality, but to investigate the nature of representation through reproduction. Artists often use the means and procedures of the mass media to critique culture.

Artists working in film and video are addressing a variety of aesthetic, theoretical, and ideological issues. These include figurative and non-figurative animation and image-processing; interpretations of historical and political texts and events; renewed autobiographic and diaristic forms; investigations into the epistemology of representation and meaning in word and image; a resurgence of narrative in the form of melodrama and performance; transformations of the conventions of mass media; dance-based productions extending choreography; and the elaboration of music and image correlations through both narrative and non-narrative strategies.

In addition to the theatrical film and single-channel video selections, the Biennial Exhibition presents film, video, sound, and slide installations. While video installations seek to establish a new spatial presence for the moving image, in the sound installation the artist transforms our perception of sound and the space it fills. All these works reflect on the myths—both public and private—that we articulate through social, personal, and aesthetic texts.

Many of the artists in this Biennial have never before shown work in such a comprehensive museum exhibition. The interaction of their recent work in this context helps to clarify the current state of our visual culture. That almost two-thirds of the artists included here live and work in New York reiterates the continuing importance of the city as a highly developed intellectual, critical, and commercial center. Although the lively and geographically dispersed art scene in America today cannot be conclusively defined in a single exhibition, it is selectively assessed in the 1985 Biennial Exhibition.

Richard Armstrong
John G. Hanhardt
Barbara Haskell
Richard Marshall
Lisa Phillips
Patterson Sims

Jane Aaron	Holly Fisher	Pooh Kaye	Peter Rose
Gregory Amenoff	Morgan Fisher	Mike Kelley	Elisabeth Ross
Doug Anderson	Charles Garabedian	Mel Kendrick	Susan Rothenberg
Robert Ashley	Jedd Garet	Jon Kessler	David Salle
Charles Atlas	Jill Giegerich	Ken Kobland	Kenny Scharf
John Baldessari	Nan Goldin	Barbara Kruger	Cindy Sherman
Ericka Beckman	Jack Goldstein	Robert Kushner	Laurie Simmons
Dara Birnbaum	Larry Gottheim	Sherrie Levine	Ned Smyth
Lyn Blumenthal	Rodney Alan Greenblat	Kim MacConnel	Warren Sonbert
Lizzie Borden	Group Material	Frank Majore	James Surls
Robert Breer	Doug Hall	Robert Mangold	Robert Therrien
Jo Anne Carson	Gary Hill	Sheila McLaughlin	Lynne Tillman
James Casebere	Perry Hoberman	Sandy Moore	TODT
Sarah Charlesworth	Jenny Holzer	Elizabeth Murray	Woody Vasulka
Douglas Davis	Robert Hudson	Bruce Nauman	Bill Viola
Juan Downey	Bryan Hunt	John Newman	Terry Winters
John Duff	Peter B. Hutton	Tom Otterness	Joel-Peter Witkin
Carroll Dunham	Ken Jacobs	Ed Paschke	David Wojnarowicz
Ed Emshwiller	Jasper Johns	Liz Phillips	Robert Yarber
Ken Feingold	Joan Jonas	Richard Prince	Bruce Yonemoto
Eric Fischl	Donald Judd	Dan Reeves	Norman Yonemoto



Gregory Amenoff

Beginnings, 1984

Oil on canvas, 96 x 84 inches (243.8 x 213.4 cm)
Albright-Knox Art Gallery, Buffalo; Gift of
Seymour H. Knox



Tramontane, 1984
Oil on canvas, 80 x 94 inches (203.2 x 238.8 cm)
Collection of Adrian and Robert E. Mnuchin,
courtesy Robert Miller Gallery, New York



Doug Anderson

Be Brave, 1984

Oil on canvas, 96 x 144 inches (243.8 x 365.8 cm)

Collection of the artist, courtesy Stux Gallery,
Boston



I Conquered Weakness by Giving in to It, 1984
Oil on canvas, 96 x 66 inches (243.8 x 167.6 cm)
Private collection



John Baldessari

Black and White Decision, 1984

Black-and-white photographs, gelatin silver
prints, 64 x 70¾ inches (152.4 x 179.7 cm) overall
Collection of The Eli Broad Family Foundation



Various Shadows, 1984
Black-and-white photographs, gelatin silver
prints, 59 x 47 inches (149.9 x 119.4 cm) overall
Collection of The Capital Group, Inc.



Installation view of *Damnation of Faust*, Stedelijk Museum, Amsterdam, 1984

Dara Birnbaum

Damnation of Faust, 1984

Video installation: two videotapes, color, stereo sound, three-minute loop; with two monitors and photographic enlargement, 168 x 90 inches (426.7 x 228.6 cm)

Lent by the artist



Damnation of Faust: Evocation, 1983
Videotape, color, 10 minutes
Lent by the artist
Video Program I



Jo Anne Carson

The Amazed Man, 1983

Oil on wood and objects, 78 x 96 x 22 inches
(198.1 x 243.8 x 5.1 cm)

Private collection, courtesy Dart Gallery, Chicago



Tomfoolery, 1983
Oil on wood and objects, 78 x 50 x 9 inches
(198.1 x 127 x 22.9 cm)
Collection of Chip Tom, courtesy Dart Gallery,
Chicago



James Casebere

Cotton Mill, 1983

Black-and-white transparency in light box,
55 x 45 inches (139.7 x 114.3 cm)
Diane Brown Gallery, New York



Stone House, 1983
Black-and-white transparency in light box,
55 x 45 inches (139.7 x 114.3 cm)
Diane Brown Gallery, New York

The Lighthouse, 1983 (not illustrated)
Black-and-white transparency in light box,
55 x 45 inches (139.7 x 114.3 cm)
Diane Brown Gallery, New York



Sarah Charlesworth

Red Mask, 1983

Color photograph, Cibachrome print, 40 x 30
inches (101.6 x 76.2 cm)

Collection of the artist, courtesy International
With Monument, New York



Figures, 1983
Color photograph, Cibachrome print, 40 x 60
inches (101.6 x 152.4 cm)
Collection of the artist, courtesy International
With Monument, New York



Black Mask, 1983 (not illustrated)
Color photograph, Cibachrome print, 40 x 30
inches (101.6 x 76.2 cm)
Collection of the artist, courtesy International
With Monument New York



John Duff

Copper Shift, 1983

Fiberglass and copper paint, 71½ x 22 x 14 inches
(181.6 x 55.9 x 35.6 cm)

Blum Helman Gallery, New York



Irregular Column (Orange), 1984
Fiberglass and enamel paint, 82½ x 37½ x 35½
inches (209.6 x 95.3 x 90.2 cm)
Blum Helman Gallery, New York



Carroll Dunham

Fourth Pine, 1982–83

Casein, dry pigment, flashe, pencil, charcoal, and
gentian violet on pine, 48 x 34 inches (121.9 x 86.4 cm)
Collection of the artist, courtesy Baskerville +
Watson, New York



Insert, 1984

Casein, dry pigment, flashe, charcoal, carbon,
and pencil on zebrano, ash, and cherry, 84 $\frac{3}{8}$ x
43 $\frac{3}{8}$ inches (214.5 x 123 cm)

Collection of Aron and Phyllis Katz, courtesy
Daniel Weinberg Gallery, Los Angeles



Eric Fischl

Portrait of the Artist as an Old Man, 1984
Oil on linen, 85 x 70 inches (215.9 x 177.8 cm)
San Francisco Museum of Modern Art; Gift of the
Collectors Forum in honor of the San Francisco
Museum of Modern Art 50th Anniversary



The Power of Rock and Roll, 1984
Oil on linen, 120 x 88 inches (304.8 x 223.5 cm)
Saatchi Collection, London



Charles Garabedian

Five Figures in Landscape, 1983
Acrylic on canvas, 36 x 96 inches (91.4 x
243.8 cm)
Hirschl & Adler Modern, New York



Ulysses, 1984
Acrylic on canvas, 90 x 66 inches (228.6 x
167.6 cm)
Hirschl & Adler Modern, New York



Jedd Gareth

To Rule the World, 1985
Acrylic on canvas, 134 x 73 inches (340.4 x
185.4 cm)
Robert Miller Gallery, New York



Two, 1984
Acrylic on canvas, 104 x 158 inches (264.2 x 401.3 cm)
The Museum of Modern Art, New York; Gift of
Anna Marie and Robert Shapiro



Jill Giegerich

Untitled, 1984

Ink-print collage on paper, mounted on gessoed plywood, 124½ x 33 x 4 inches (316.2 x 83.8 x 10.2 cm)

Margo Leavin Gallery, Los Angeles



Untitled, 1984

Roofing tar, cork, ink, pencil, and wax, on plywood, 47 x 37 x 4 inches (119.4 x 94 x 10.2 cm)
Private collection



C.Z. and Max on the Beach, Provincetown, 1977, from The Ballad of Sexual Dependency

Nan Goldin

The Ballad of Sexual Dependency, 1982–85
Multimedia presentation of projected slides and
taped soundtrack, 45 minutes
Collection of the artist, courtesy Marvin Heiferman
Photographs, New York



Kenny with Cigarette, Boston, 1972, from The Ballad of Sexual Dependency



Suzanne in Mirror, East Berlin, 1984, from The Ballad of Sexual Dependency



Suzanne in Turban, New York, 1983, from The Ballad of Sexual Dependency



Brian and Nan in Bed, 1983, from The Ballad of Sexual Dependency



Little Max with Man, 1983, from The Ballad of Sexual Dependency



Brian with Flintstones, New York, 1982, from The Ballad of Sexual Dependency



Jack Goldstein

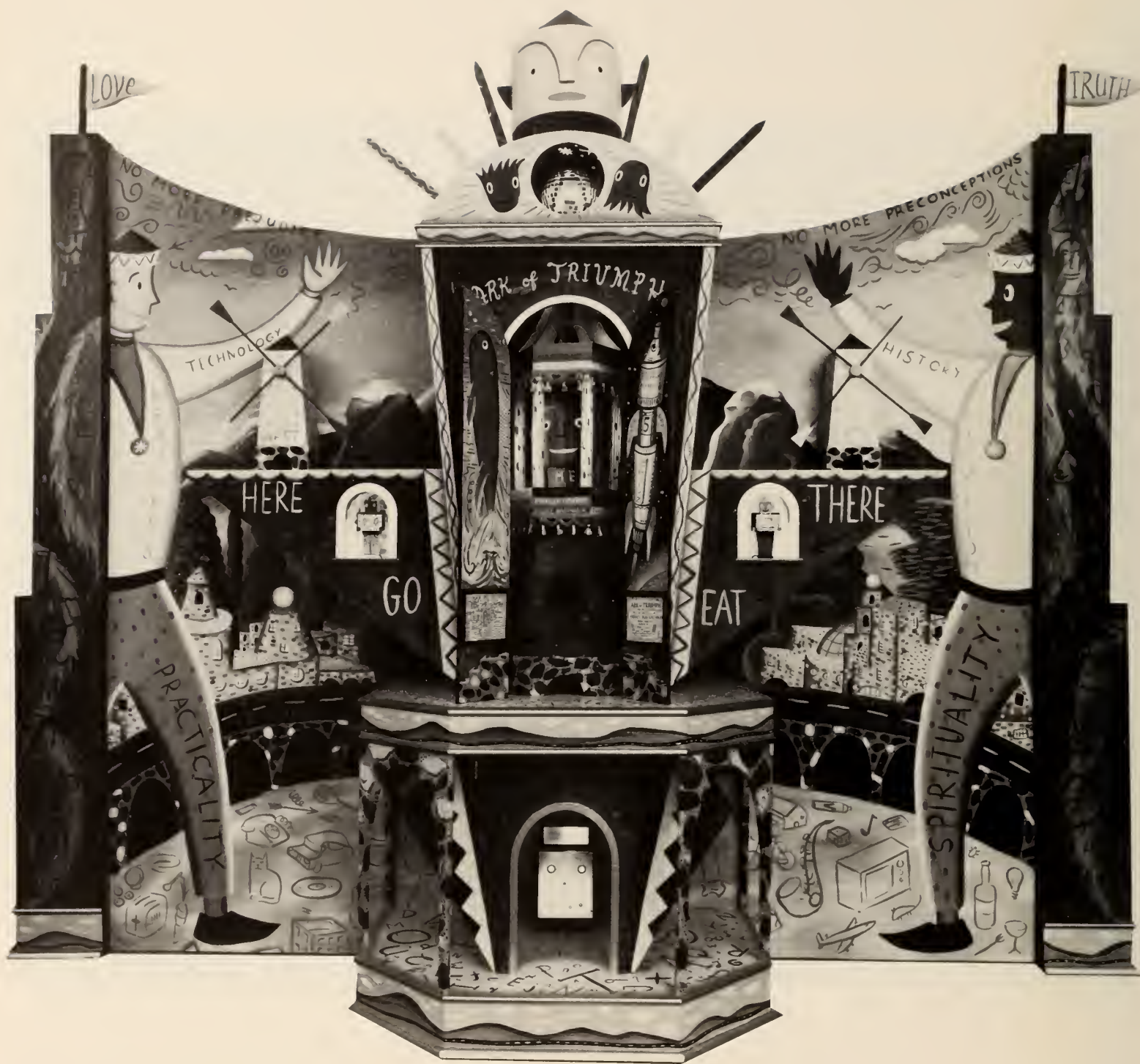
Untitled #87, 1983

Acrylic on canvas, 84 x 144 inches (213.4 x 365.8 cm)

Collection of Michael H. Schwartz



Untitled, 1984
Acrylic on canvas, 84 x 108 inches (213.4 x
274.3 cm)
Collection of Exxon Corporation, New York



Rodney Alan Greenblat

Ark of Triumph, 1984–85

Acrylic on canvas and wood with mirrors and lights, 110 x 116 x 24 inches (279.4 x 294.6 x 61 cm)

Collection of the artist, courtesy Gracie Mansion Gallery, New York



Installation at Gracie Mansion Gallery, New York, 1984



Timeline: The Chronicle of U.S. Intervention in Central and Latin America, detail of installation at P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, 1984

Group Material

Americana, 1985 (not illustrated)
Mixed media installation; including contemporary art, popular art, decorative objects, common household products, and taped soundtrack, dimensions variable
Organized by Group Material



Dizabaos, poster installation at Union Square, New York, 1981



Subculture, installation in Interborough Rapid Transit subway trains, New York, 1983



Still from *OUT OF THE PICTURE (Return of the Invisible Man)*, 1983–84

Perry Hoberman

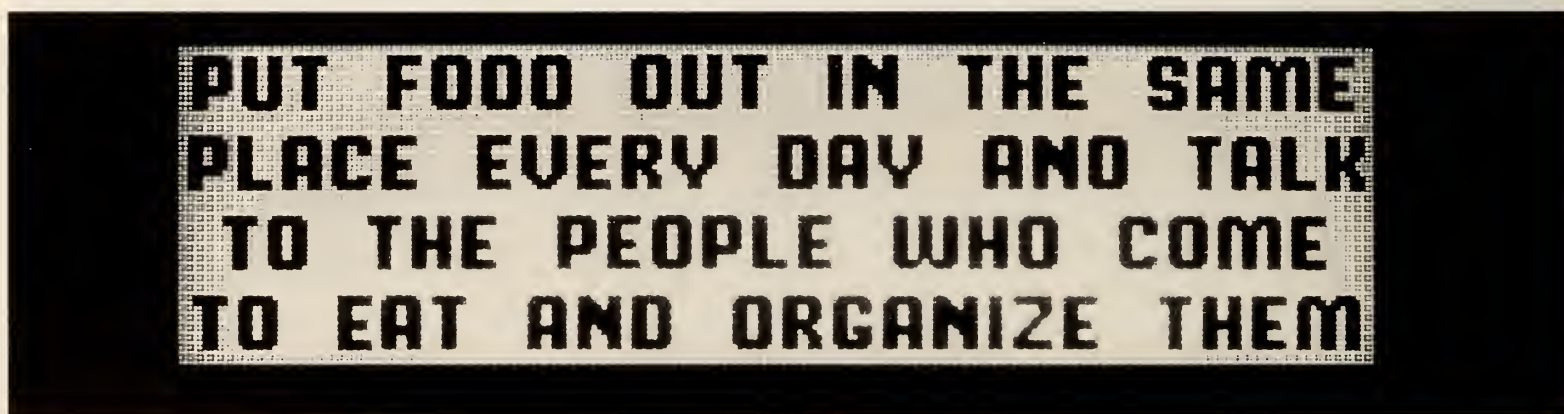
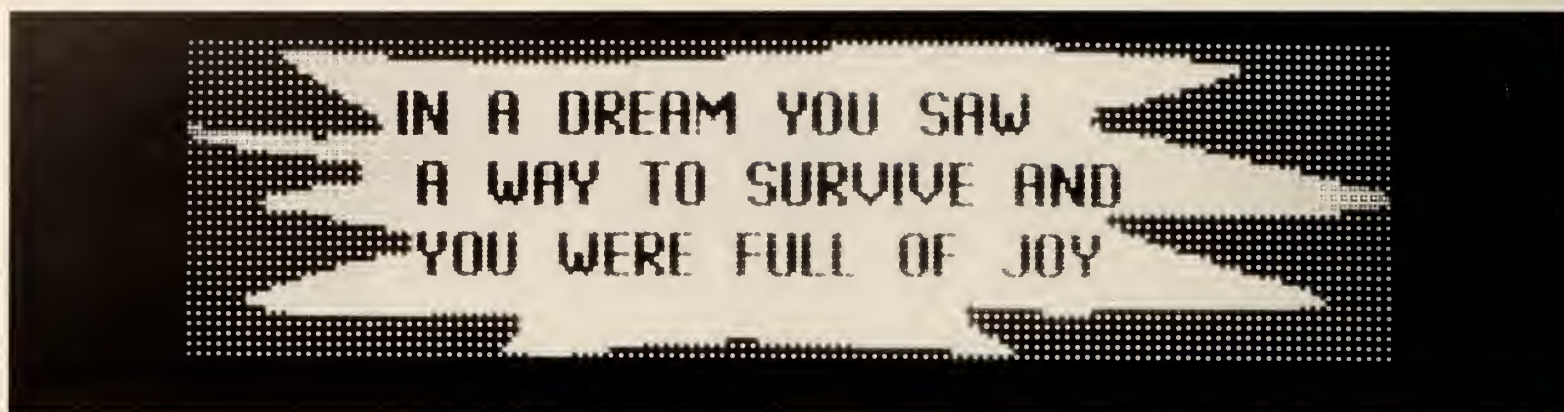
OUT OF THE PICTURE (Return of the Invisible Man), 1983–84

Multimedia presentation of projected slides and
taped soundtrack, 18 minutes

Collection of the artist, courtesy Postmasters
Gallery, New York



Still from *OUT OF THE PICTURE (Return of the Invisible Man)*, 1983–84



Jenny Holzer

Unex Sign #1 (selections from *The Survival Series*), 1983

Spectrocolor machine with moving graphics,
30½ x 113½ x 12 inches (77.5 x 288.3 x 30.5 cm)

Whitney Museum of American Art, New York;

Purchase, with funds from the Louis and Bessie
Adler Foundation, Inc., Seymour M. Klein, Presi-
dent 84.3

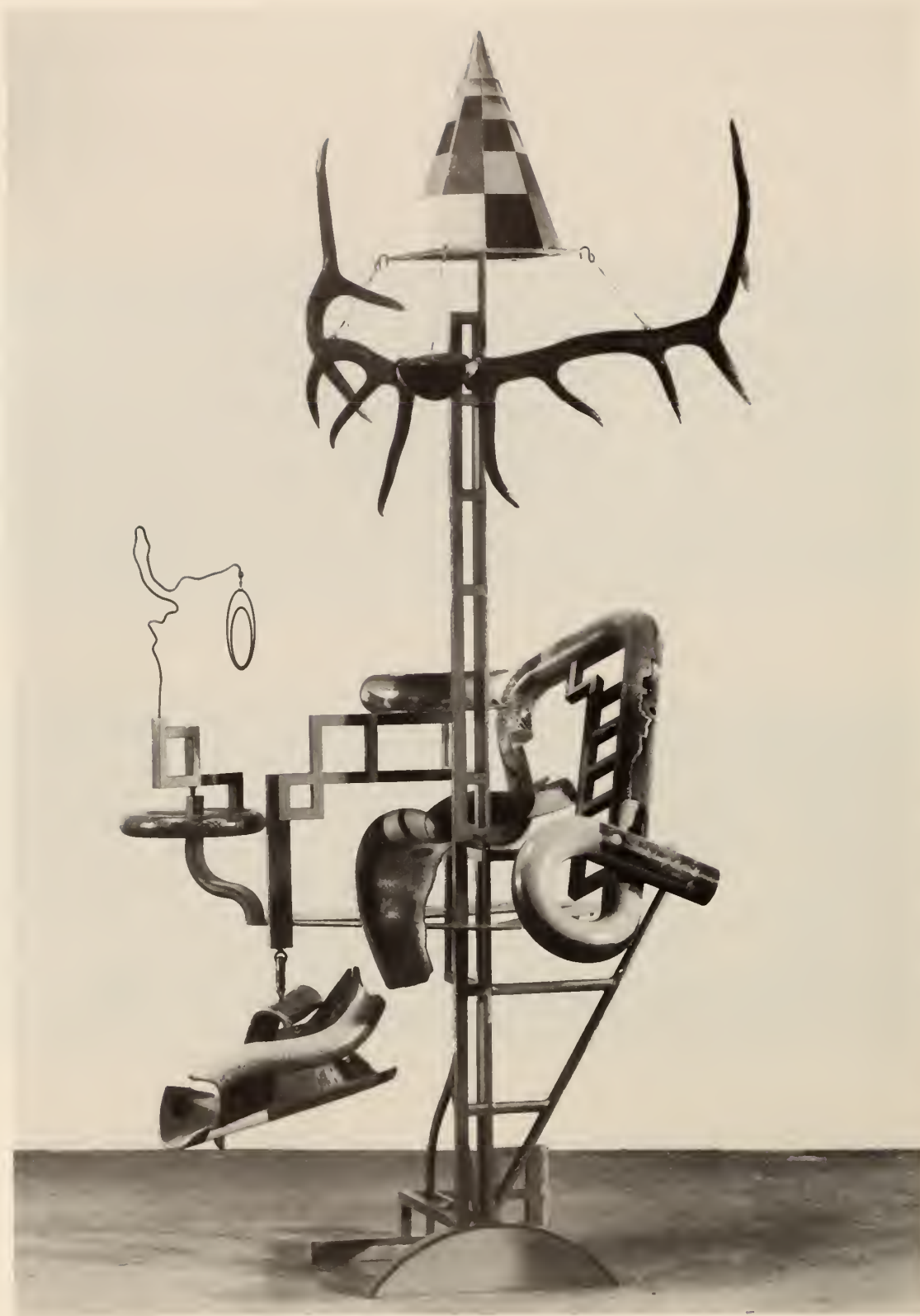


SAVOR KINDNESS
BECAUSE CRUELTY
IS ALWAYS
POSSIBLE LATER



WHAT URGE
WILL SAVE US
NOW THAT
SEX WON'T?

Selections from Truisms, 1983 (not illustrated)
Electronic message machine with red diode
lettering, 6½ x 60 x 6 inches (16.5 x 152.4 x
15.2 cm)
Collection of Sherry and Alan Koppel



Robert Hudson

Outrigger, 1983–84

Polychrome steel and iron with antlers, 107½ x
65 x 42 inches (273.5 x 165.1 x 106.7 cm)

Allan Frumkin Gallery, New York, and Fuller
Goldeen Gallery, San Francisco



Posing the Question, 1984–85 (in progress)

Posing the Question, 1984–85
 Polychrome steel and iron, 97 x 94 x 45 inches
 (246.4 x 238.8 x 114.3 cm)
 Fuller Goldeen Gallery, San Francisco, and
 Allan Frumkin Gallery, New York



Bryan Hunt

Stillscape I, 1984

Cast bronze, 157 x 43 x 47 inches (398.8 x
109.2 x 119.4 cm)

Blum Helman Gallery, New York



Stillscape II, 1984
Cast bronze, 163 x 60 x 62 inches (414 x 152.4 x
157.5 cm)
Blum Helman Gallery, New York



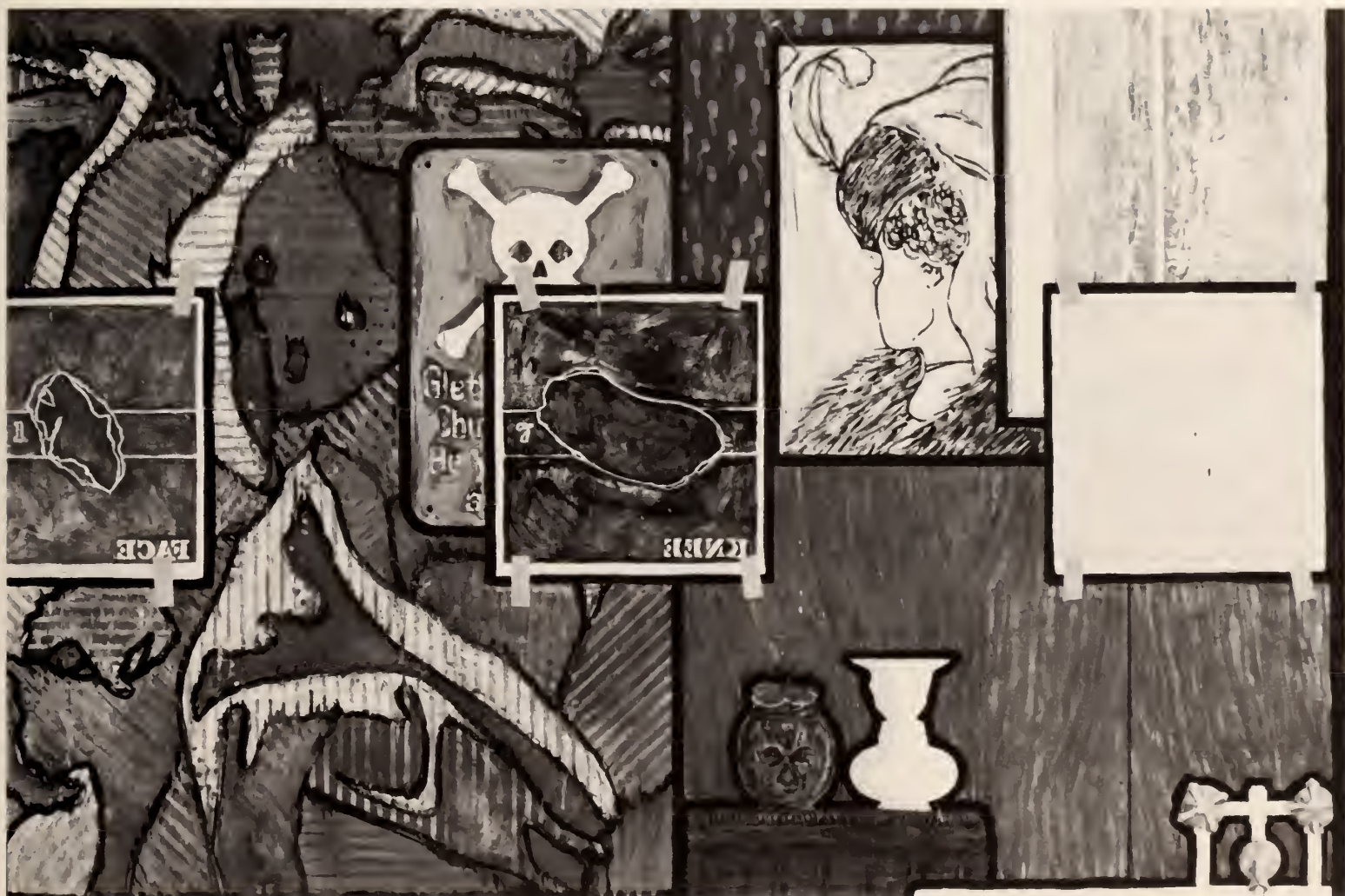
Jasper Johns

Racing Thoughts, 1983

Encaustic and collage on canvas, 48 x 75½ inches
(121.9 x 190.8 cm)

Whitney Museum of American Art, New York;
Purchase, with funds from Leo Castelli, the Equi-
table Life Assurance Society of the United States

Purchase Fund, The Sondra and Charles Gilman,
Jr. Foundation, Inc., S. Sidney Kahn, The Lauder
Foundation, and the Painting and Sculpture
Committee 84.6



Untitled, 1984
 Encaustic on canvas, 50 x 75 inches (127 x 190.5 cm)
 Collection of the artist, courtesy Leo Castelli
 Gallery, New York



Donald Judd

Untitled, 1984

Aluminum with blue plexiglass over black plexiglass, each of six units, $19\frac{11}{16} \times 39\frac{3}{8} \times 19\frac{11}{16}$ inches (50 x 100 x 50 cm); $177\frac{3}{16} \times 39\frac{3}{8} \times 19\frac{11}{16}$ (450 x 100 x 50) overall
Leo Castelli Gallery, New York



Untitled, 1984
Painted aluminum, $11\frac{13}{16} \times 141\frac{3}{4} \times 11\frac{13}{16}$ inches
(30 x 360 x 30 cm)
Collection of the artist



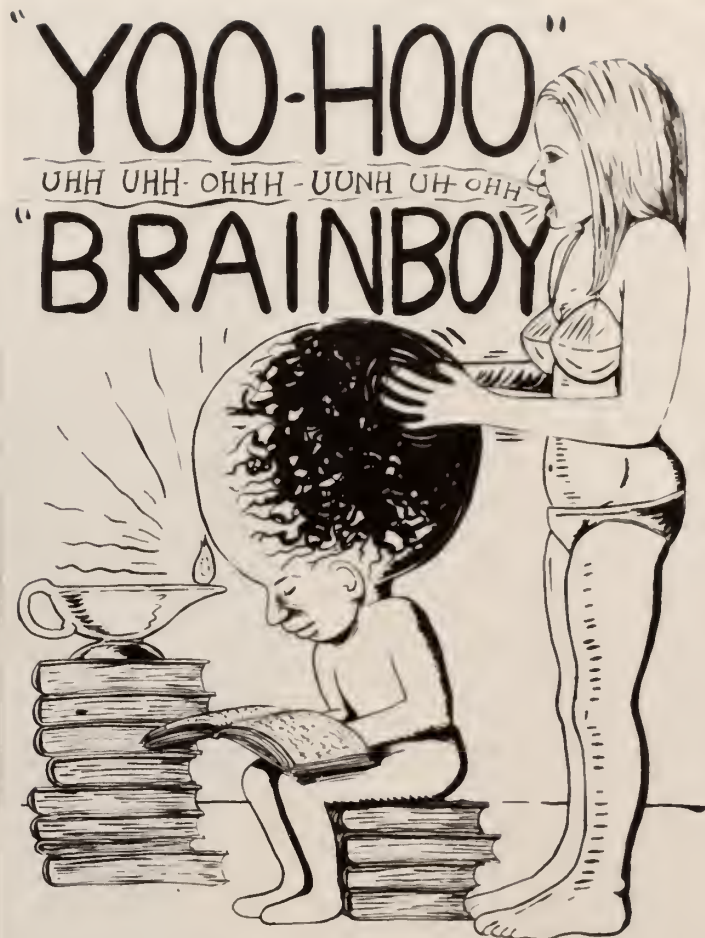
Installation at Metro Pictures, New York, 1984; at center, *Infinite Expansion*, 1983

Mike Kelley

Infinite Expansion, 1983
 Acrylic on paper, six parts, 140 x 140 inches
 (355.6 x 355.6 cm) overall
 Metro Pictures, New York



ABE'S LOG CABIN. PULPED - PRINTED AND RECYCLED. AN ETERNAL FLAME - THE VERY CANDLE BY WHICH HE STUDIED. A MONUMENT TO EDUCATION - A REAL BOOK-BURNING PARTY



THE GOLDEN GLOW OF LAMPLIGHT SHOWS OFF HIS MOST ALLURING FEATURE TO ITS BEST ADVANTAGE. BRAIN PICKED AND GROOMED - TAKEN ADVANTAGE OF. THE YOUNG HUSTLER - THE YOUTHFUL ABE

Abe's Log Cabin and His Most Alluring Feature,
1984
Acrylic on paper, two parts, 52 x 69 inches (132.1
x 175.3 cm) overall
Rosamund Felsen Gallery, Los Angeles



Mel Kendrick

Five Piece Mahogany, 1984
Mahogany, 57 x 30 x 28 inches (144.8 x 76.2 x
71.1 cm)
John Weber Gallery, New York



Poplar with Grooves and Holes, 1984
Poplar, 32 x 26 x 19 inches (81.3 x 66 x 48.3 cm)
John Weber Gallery, New York



Jon Kessler

Visions of China, 1984

Mixed media construction with lights and motor,
70 x 80 x 20 inches (177.8 x 203.2 x 50.8 cm)

Galleri Bellman, New York



Isolated Masses (For Peace), 1985 (in progress)

Isolated Masses (For Peace), 1985
Mixed media construction with lights and
motors, 122 x 48 x 54 inches (309.9 x 121.9 x
137.2 cm)
Galleri Bellman, New York



Barbara Kruger

Untitled, 1985
Black-and-white photograph, 120 x 60 inches
(304.8 x 152.4 cm)
Annina Nosei Gallery, New York



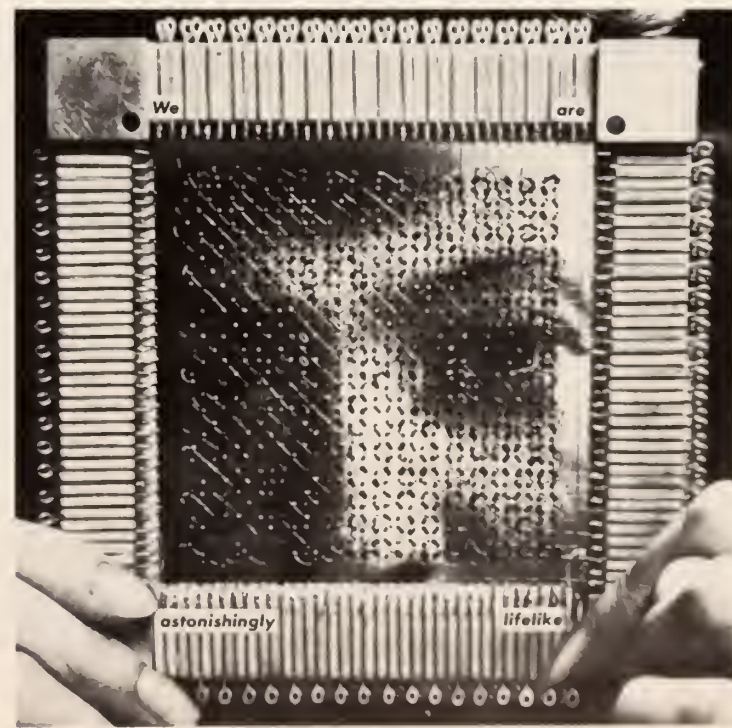
Untitled, 1985
Black-and-white photograph and lenticular
screen, 20 x 20 inches (50.8 x 50.8 cm)
Annina Nosei Gallery, New York



Untitled, 1985
Black-and-white photograph and lenticular
screen, 20 x 20 inches (50.8 x 50.8 cm)
Annina Nosei Gallery, New York



Untitled, 1985
Black-and-white photograph and lenticular
screen, 20 x 20 inches (50.8 x 50.8 cm)
Annina Nosei Gallery, New York



Untitled, 1985
Black-and-white photograph and lenticular
screen, 20 x 20 inches (50.8 x 50.8 cm)
Annina Nosei Gallery, New York



Robert Kushner

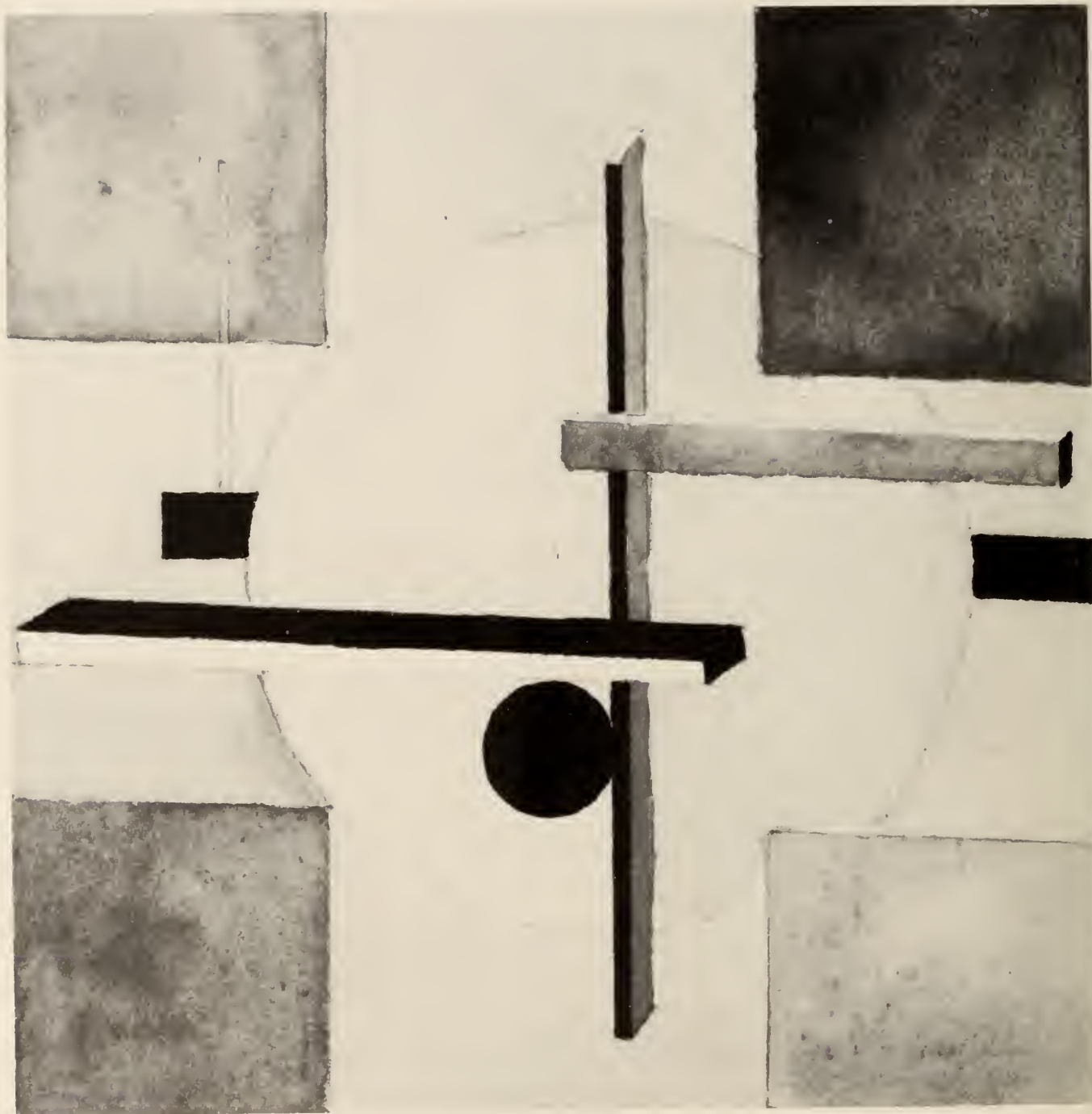
Tryst, 1983

Acrylic on cotton with sewn fabrics, 102 x 216
inches (259.1 x 548.6 cm)

Holly Solomon Gallery, New York



Two Roberts and Violet, 1983
Acrylic on cotton with sewn fabrics, 99 x 106
inches (251.5 x 269.5 cm)
Holly Solomon Gallery, New York



Sherrie Levine

After El Lissitzky, 1984

Six works from the series, watercolor on paper,
each 14 x 11 inches (35.6 x 27.9 cm)
Baskerville + Watson, New York



After El Lissitzky, 1984

After Ilya Chasnik, 1984 (not illustrated)
Casein on wood, 20 x 24 inches (50.8 x 70 cm)
Nature Morte, New York

After Kasimir Malevich, 1984 (not illustrated)
Casein on wood, 20 x 24 inches (50.8 x 61 cm)
Nature Morte, New York



Kim MacConnel

Mister McGregor, 1983
 Acrylic on cotton, 96 x 108 inches (243.8 x
 274.3 cm)
 Holly Solomon Gallery, New York



Prince Charming, 1983
Acrylic on cotton, 96 x 108 inches (243.8 x
274.3 cm)
Holly Solomon Gallery, New York



Frank Majore

Nefertiti, 1984

Color photograph, Cibachrome print, 39 x 29 $\frac{3}{8}$ inches (99 x 74.4 cm)

Collection of the artist, courtesy Marvin Heiferman Photographs, New York



For Your Eyes Only, 1984
Color photograph, Cibachrome print, 20 x 24
inches (50.8 x 61 cm)
Collection of the artist, courtesy Marvin Heifer-
man Photographs, New York



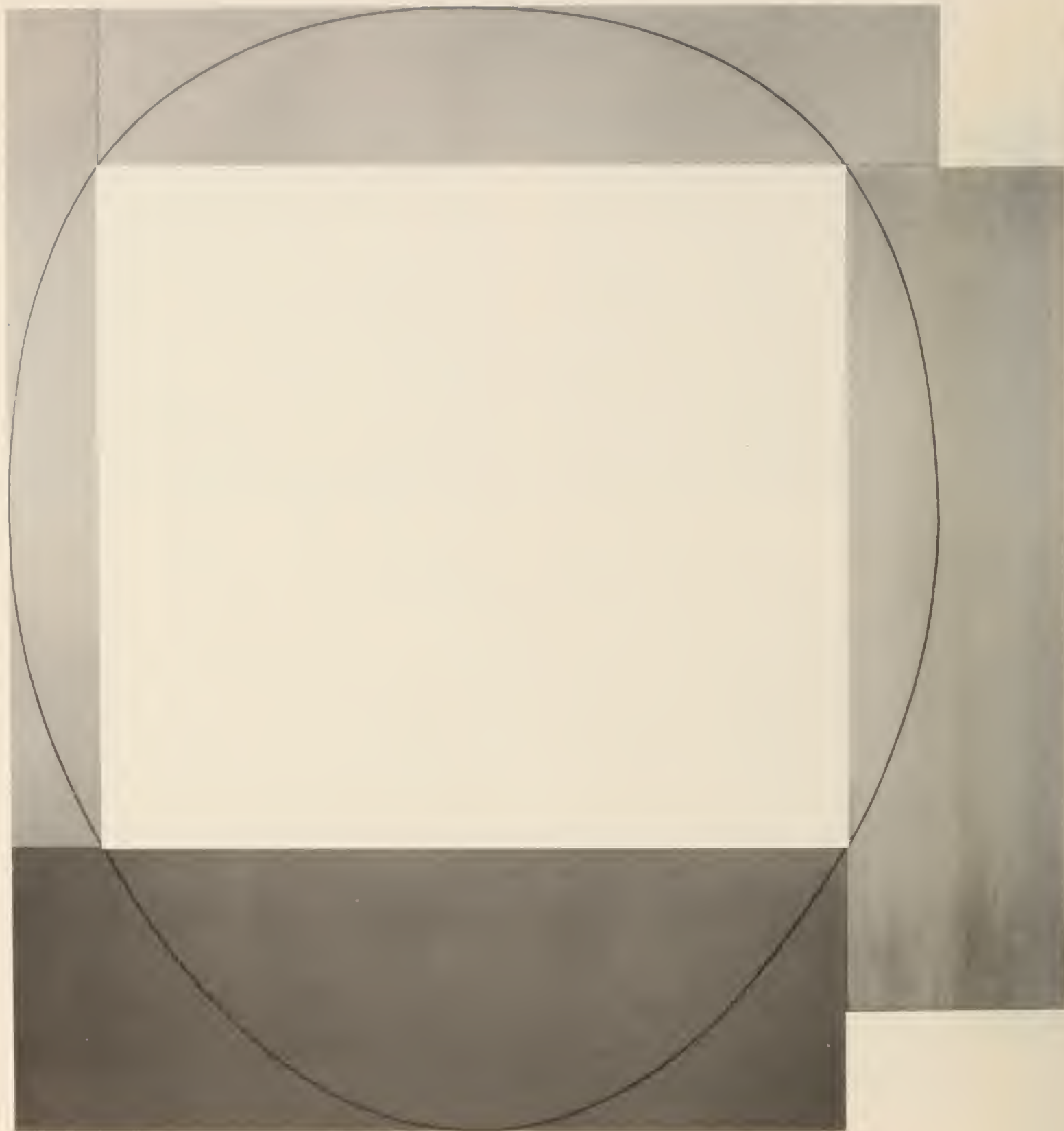
Scent, 1984
Color photograph, Cibachrome print, 20 x 24
inches (50.8 x 61 cm)
Collection of the artist, courtesy Marvin Heifer-
man Photographs, New York



The Temptation of St. Anthony, 1984
Color photograph, Cibachrome print, 20 x 24
inches (50.8 x 61 cm)
Collection of the artist, courtesy Marvin Heifer-
man Photographs, New York



Beyond the Reef, 1984
Color photograph, Cibachrome print, 20 x 24
inches (50.8 x 61 cm)
Collection of Diva Fantasy Designs, Chicago



Robert Mangold

Four Color Frame Painting #8, 1984
Acrylic and pencil on canvas, 96½ x 91 inches
(245.1 x 231.1 cm) overall
Collection of Arthur and Carol Goldberg



Four Color Frame Painting #9, 1984
Acrylic and pencil on canvas, 115 x 80 inches
(292.1 x 203.2 cm) overall
Paula Cooper Gallery, New York



Projection device for *What Is the Use?*, 1985

Sandy Moore

What Is the Use?, 1985

Film installation: 16mm film, color, with two projectors mounted on artist-activated projection device; musical accompaniment on Synclavier Synthesizer by Neil Rolnick

Lent by the artist

Performances: April 6–10, May 21–24



Luck in Loose Plaster, 1983–84
 16mm film, color, 4 minutes
 Lent by the artist
 Film Program VIII

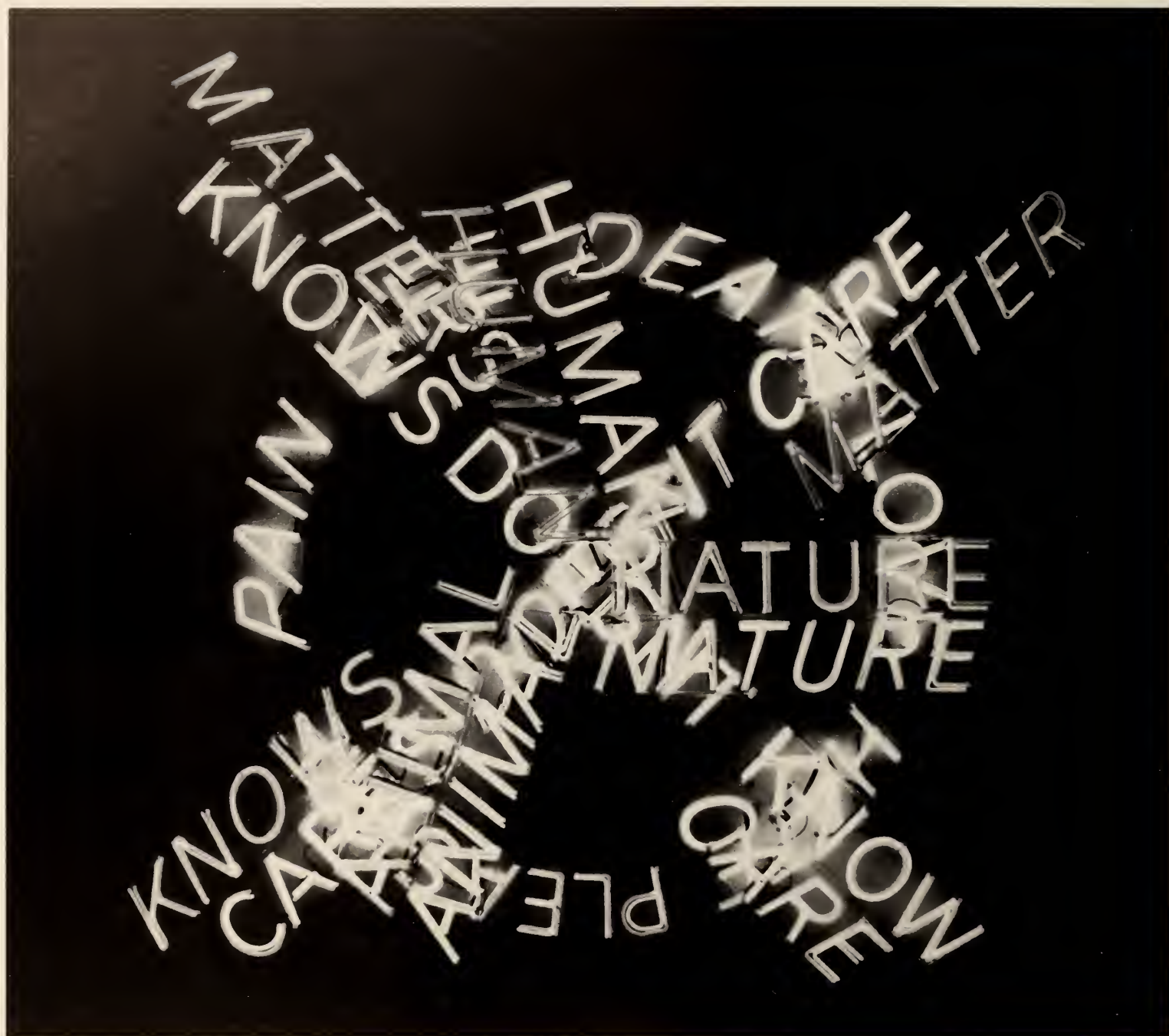


Elizabeth Murray

Which Way Out, 1984
Oil on canvas, 127 x 83½ x 5½ inches (322.6 x
212.1 x 14 cm)
Paula Cooper Gallery, New York



Leg, 1984
Oil on canvas, 117 x 82 inches (297.2 x 208.3 cm)
Collection of Graham Gund



Bruce Nauman

Human Nature/Life Death/Knows Doesn't Know,
1983

Neon and glass tubing, 107½ x 107 x 5¾ (273.1 x
271.8 x 14.6)

Los Angeles County Museum of Art; Purchased
with funds provided by the Modern and Contem-
porary Art Council



Study for *White Anger/Red Danger/Yellow Peril/Black Death*, 1984

White Anger/Red Danger/Yellow Peril/Black Death, 1985

Neon and glass tubing, 80 x 86 x 3 (203.2 x 218.4 x 7.6)

Private collection



John Newman

Nomen Est Numen (Naming Is Knowing), 1984
Treated steel, 100 x 42 x 33 inches (254 x 106.7 x
83.8 cm)
Collection of Phil Schrager



Slow Commotion, 1984

Treated steel, 68 x 124 x 48 inches (172.7 x 315 x 121.9 cm)

Collection of the Department of Transportation,
Washington, D.C.



Tom Otterness

Head, 1984

Cast bronze, 35½ x 27½ x 23 ½ inches (90 x 70 x 60 cm)

Brooke Alexander, Inc., New York



The Old World, installation at Galerie Rudolf Zwirner, Cologne, 1984

The Old World, 1985

Cast plaster, 21½ x 153¾ x 10¼ inches (54.6 x
390.5 x 26 cm)

Brooke Alexander, Inc., New York



Ed Paschke

Donadio, 1984
Oil on canvas, 80 x 96 inches (203.2 x 243.8 cm)
Phyllis Kind Gallery, New York



Marquesa, 1984
Oil on linen, 80 x 96 inches (203.2 x 243.8 cm)
Collection of Darthea Speyer

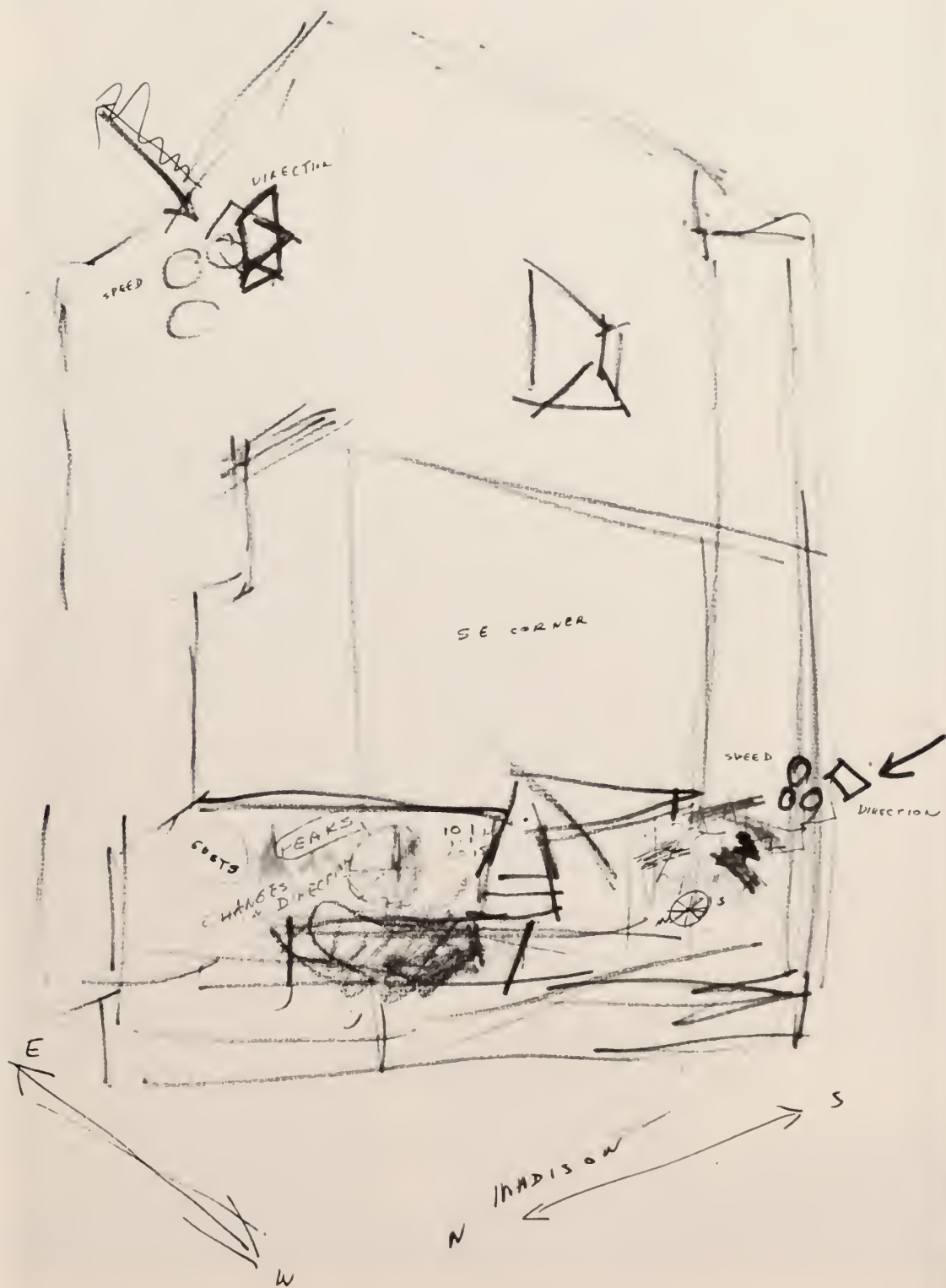


Liz Phillips

Whitney Windspun, 1985

Wind-activated sound installation. Two devices—an anemometer (1) that detects wind speed and a sensor (3) that detects wind direction—are mounted on the roof at the Museum's northwest side. Another pair of these instruments (2 and 4) is mounted on the building's entry bridge on

Madison Avenue. The signals produced by these sensors are fed to a custom-built electronic sound synthesis and processing system. The resulting sound is amplified through four speakers in the sculpture garden. Lent by the artist



Drawing for Whitney Windspun, 1984



Richard Prince

Untitled (Twelve Entertainers), 1982–84
Color photograph, Cibachrome print, 60 x 40
inches (152.4 x 101.6 cm)
Collection of Lewis Baskerville



Installation at Baskerville + Watson, New York, 1984, of *Untitled (The Entertainers)*, 1982–84; from left, *Tamara*, *Russel*, *Laoura*

Untitled (The Entertainers—Laoura), 1982–84
Color photograph, Cibachrome print, in plex-
iglass box, 96 x 48 inches (243.8 x 121.9 cm)
Baskerville + Watson, New York

Untitled (The Entertainers—Russel), 1982–84
Color photograph, Cibachrome print, in plex-
iglass box, 96 x 48 inches (243.8 x 121.9 cm)
Collection of Raymond J. Leary



Susan Rothenberg

Green Ray, 1984
Oil on canvas, 84 x 107 inches (213.4 x 271.8 cm)
Collection of the Edward R. Broida Trust, Los Angeles



Mondrian Dancing, 1984–85 (in progress)

Mondrian Dancing, 1984–85
Oil on canvas, 78 x 91 inches (198.1 x 231.1 cm)
Private collection

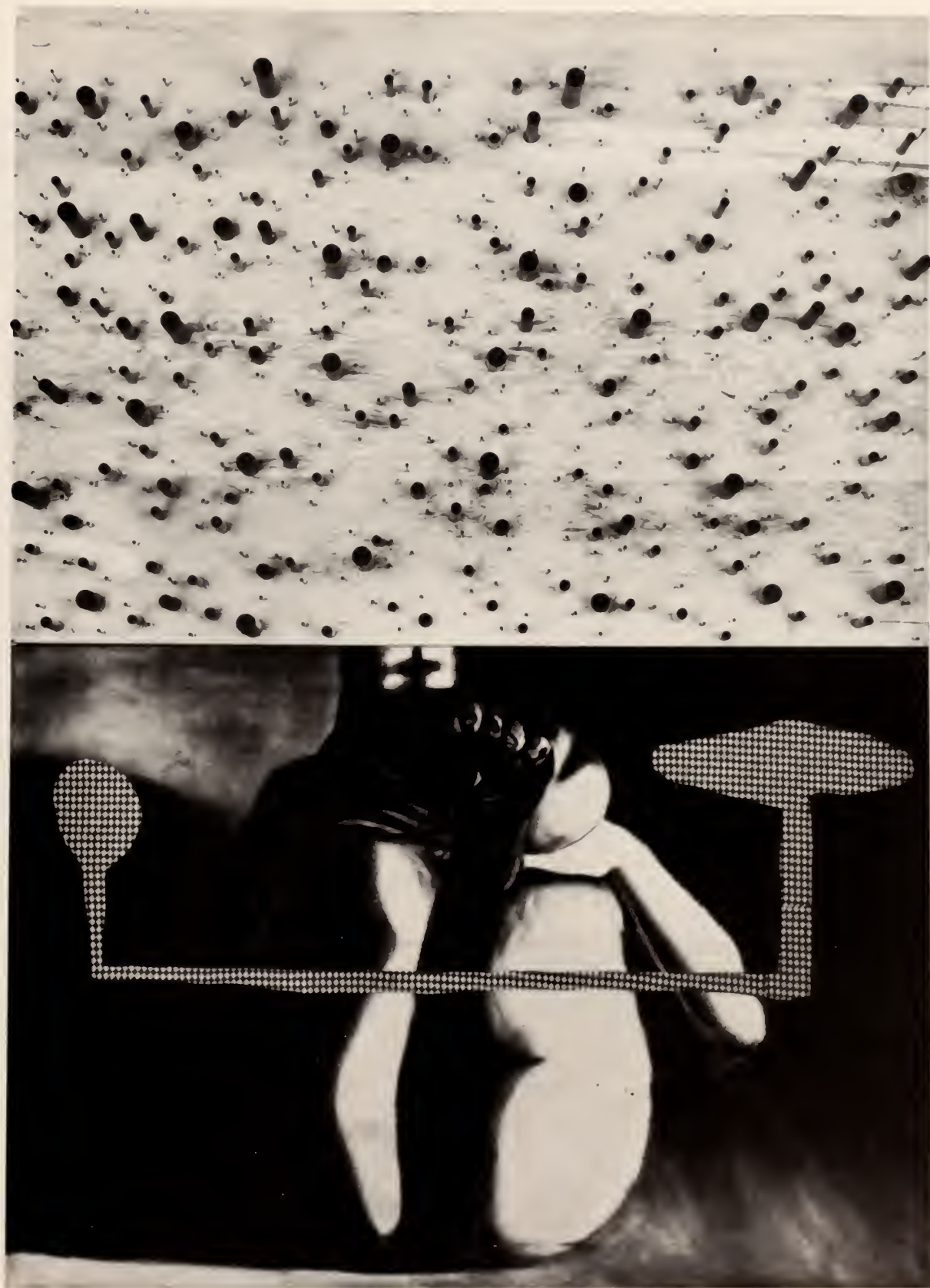


David Salle

B.A.M.F.V., 1983

Oil on canvas and satin with object, 101 x 145
inches (256.5 x 368.3 cm)

Collection of Barbara and Eugene Schwartz



The Disappearance of the Booming Voice, 1984
 Acrylic and fabric on canvas and wood, 104 x 75
 inches (264.2 x 190.5 cm)
 Collection of Janet and Michael Green



Kenny Scharf

When the Worlds Collide, 1984

Oil, acrylic, and enamel spray paint on canvas,
122 x 204 inches (309.9 x 518.6 cm)

Whitney Museum of American Art, New York;
Purchase, with funds from Edward R. Downe, Jr.
and Eric Fischl 84.44



Closet #4, installation at Tony Shafrazi Gallery, New York, 1983

Closet #7, 1985 (not illustrated)
Mixed media installation
Tony Shafrazi Gallery, New York



Cindy Sherman

Untitled, 1984

Color photograph, Cibachrome print, 71 x 48
inches (180.3 x 121.9 cm)

Metro Pictures, New York



Untitled, 1984

Color photograph, Cibachrome print, 71 x 48
inches (180.3 x 121.9 cm)

Collection of Mr. and Mrs. David Pincus



Laurie Simmons

Coral Living Room with Lilies, 1983–84

Color photograph, Cibachrome print, laminated
to plexiglass, 60 x 40 inches (152.4 x 101.6 cm)
Metro Pictures, New York

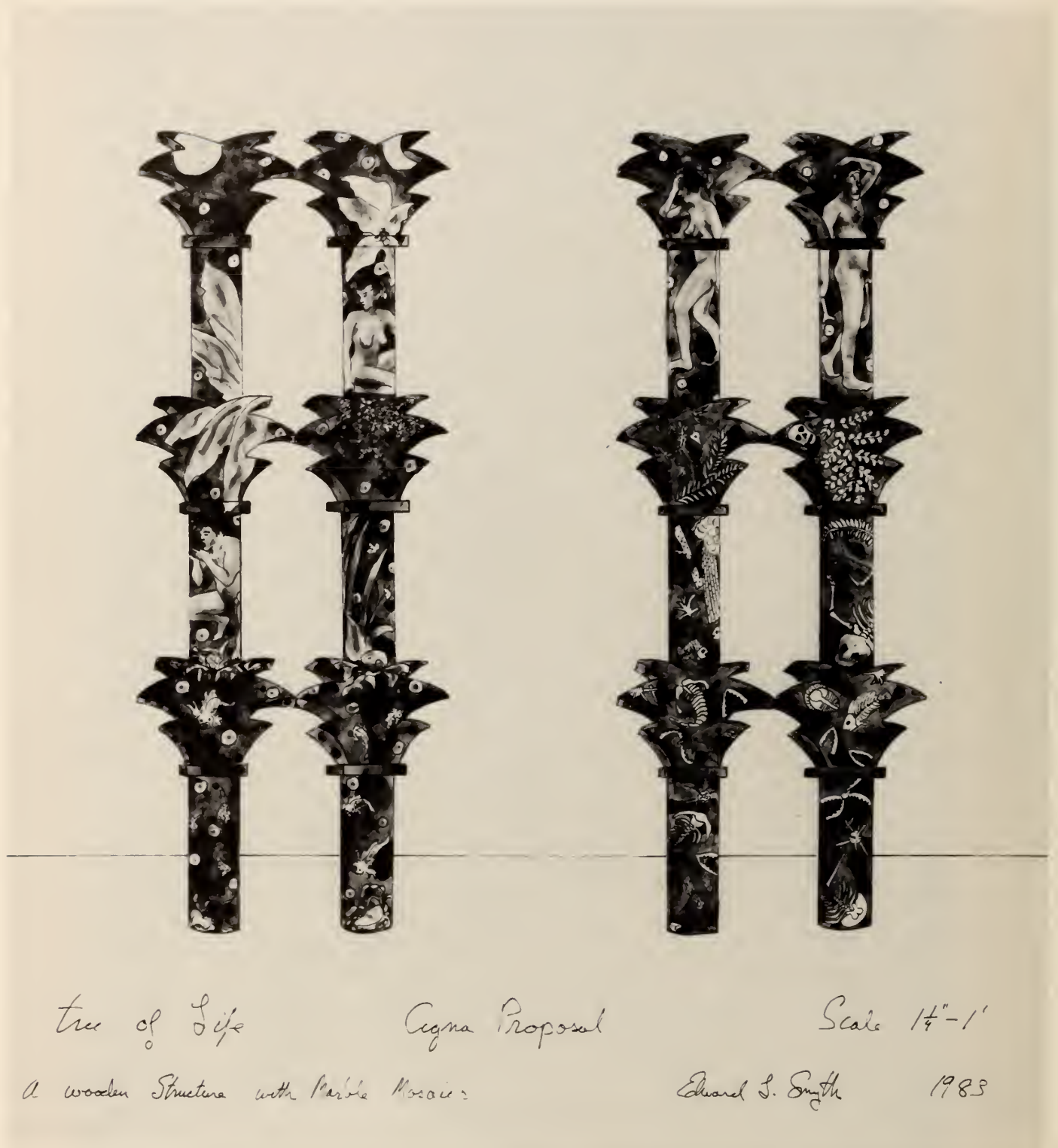


Tourism: The Eiffel Tower, 1984

Color photograph, Cibachrome print, laminated to plexiglass, 60 x 40 inches (152.4 x 101.6 cm)
Metro Pictures, New York, and International With Monument, New York

Tourism: Barcelona (Gaudi), 1984 (not illustrated)

Color photograph, Cibachrome print, laminated to plexiglass, 60 x 40 inches (152.4 x 101.6 cm)
Metro Pictures, New York, and International With Monument, New York



Proposal for *Tree of Life*, 1983

Ned Smyth

Studies for *Tree of Life*, 1983 (not illustrated)
 Ink and graphite on mylar, three pieces, each 78 x
 49 inches (198.1 x 124.5 cm)
 Holly Solomon Gallery, New York



Tree of Life, 1984 (detail)

Tree of Life, 1984

Concrete and marble mosaic on wood, two columns, each 245 x 50 x 21 inches (622.3 x 127 x 53.3 cm)

CIGNA Museum and Art Collection, Philadelphia



James Surls

Man Doing War, 1984
Oak, 176 x 96 x 72 inches (447 x 243.8 x
182.9 cm)
Collection of the artist, courtesy Butler Gallery,
Houston, and Allan Frumkin Gallery, New York



Woods Angel, 1984
Pine and rattan, 175 x 98 x 48 inches (444.5 x
248.9 x 121.9 cm)
Collection of the artist, courtesy Butler Gallery,
Houston, and Allan Frumkin Gallery, New York

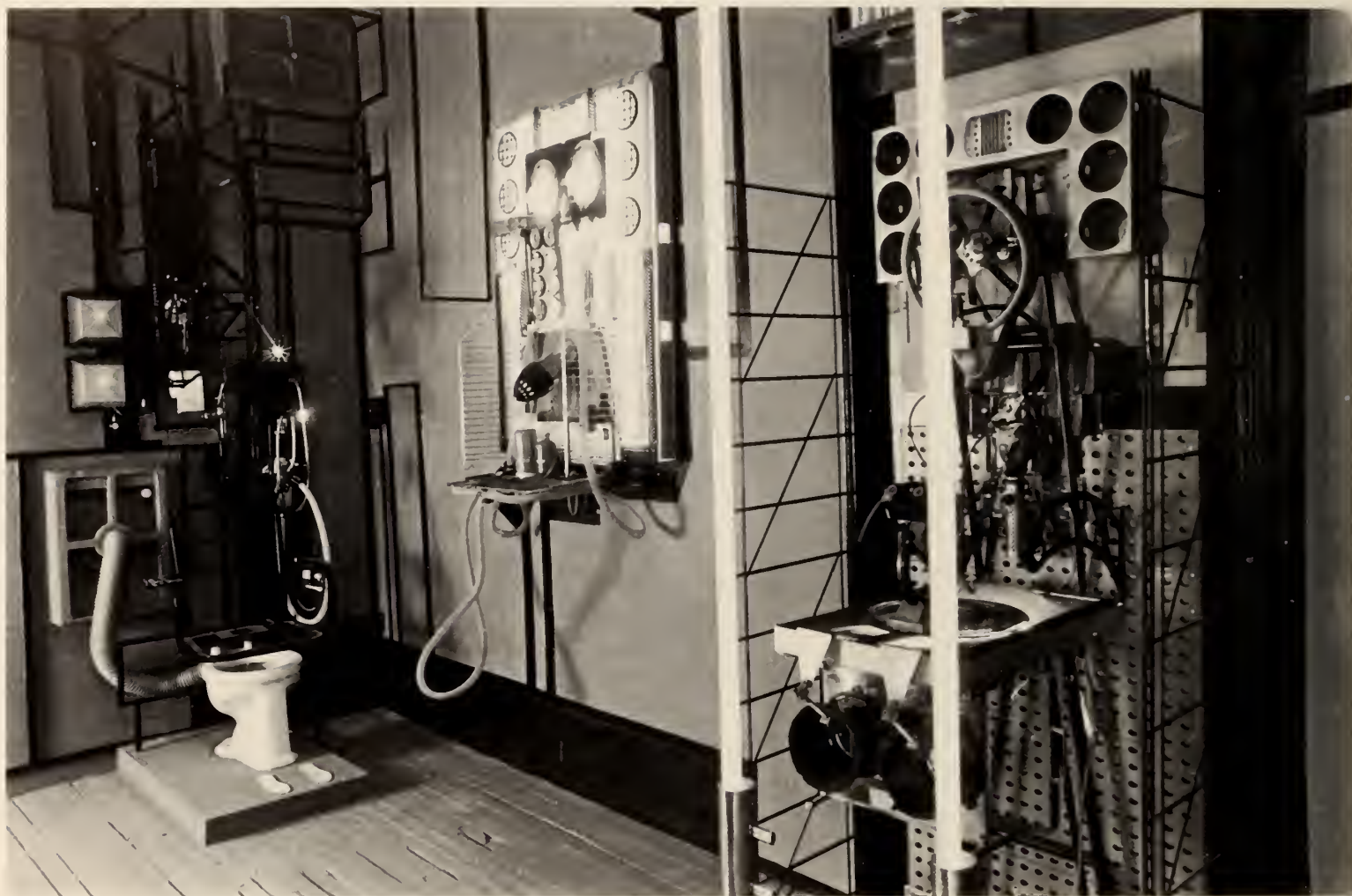


Robert Therrien *No Title*, 1983
Silver on bronze, 36 x 16 x 16 inches (91.4 x
40.6 x 40.6 cm)
Collection of Theresa Bjornson



No Title, 1984
Bronze, 114 x 36 x 36 inches (289.6 x 91.4 x 91.4 cm)
Collection of Gene Summers

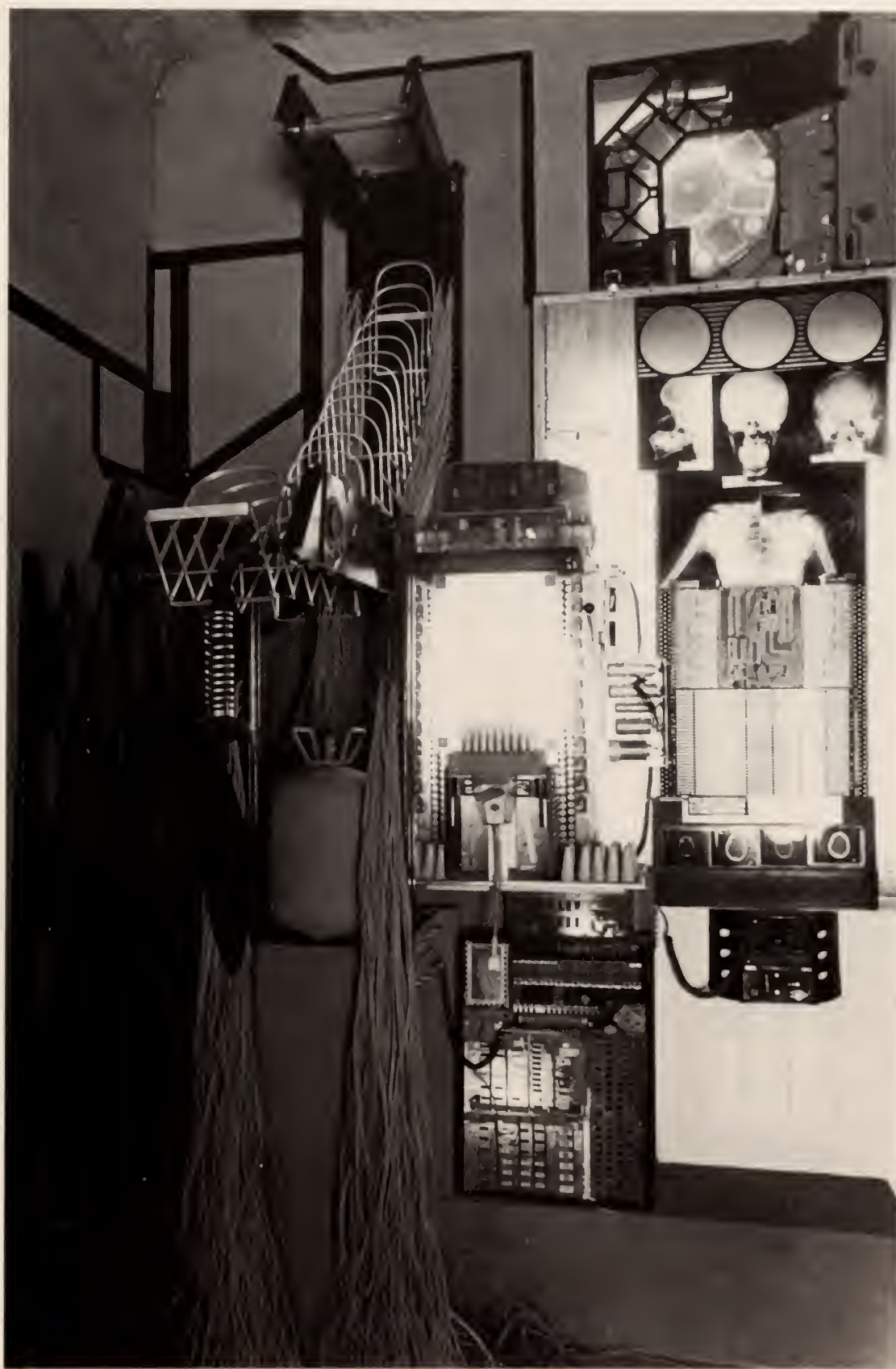
Blue Oval, 1983 (not illustrated)
Oil and wax on brass and wood, 15 x 13 x 2 $\frac{1}{4}$ inches (38.1 x 33 x 5.7 cm)
Collection of Harvey and Lise Hoshour



Installation at P.P.O.W., New York, 1984

TODT

Whitney Museum Installation, 1985 (not illustrated)
Mixed media
Collection of TODT, courtesy P.P.O.W., New York



Installation at P.P.O.W., New York, 1984



Bill Viola

Anthem, 1983

Videotape, color, 12 minutes

Lent by the artist, courtesy Electronic Arts Inter-
mix, New York

Video Program III



Installation view of *Reasons for Knocking at an Empty House*, 1982, American Film Institute, National Video Festival, Los Angeles

The Theater of Memory, 1985 (not illustrated)
Video installation
Lent by the artist



Terry Winters

Good Government, 1984

Oil on linen, 101 x 136 inches (256.5 x 345.4 cm)

Sonnabend Gallery, New York



Lumen, 1984
Oil on linen, 101 x 68 inches (256.5 x 172.7 cm)
Collection of Mr. and Mrs. Michael Sonnabend



The Boy with Four Arms (Il Ragazzo con Quattro Bracci), 1984
Black-and-white photograph, gelatin silver print,
40 x 39 inches (101.6 x 99.1 cm)
Pace MacGill Gallery, New York, and Fraenkel
Gallery, San Francisco



Harvest, Philadelphia, 1984
Black-and-white photograph, gelatin silver print,
40 x 39 inches (101.6 x 99.1 cm)
Pace MacGill Gallery, New York

Joel-Peter Witkin



Portrait of Nan, New Mexico, 1984
Black-and-white photograph, gelatin silver print,
40 x 39 inches (101.6 x 99.1 cm)
Pace MacGill Gallery, New York, and Fraenkel
Gallery, San Francisco



The Result of War: Cornucopian Dog, New Mexico, 1984
Black-and-white photograph, gelatin silver print,
40 x 39 inches (101.6 x 99.1 cm)
Pace MacGill Gallery, New York, and Fraenkel
Gallery, San Francisco



David Wojnarowicz

Science Lesson, 1982–83
Spray paint and collage on masonite, 96 x 244
inches (243.8 x 619.8 cm)
Collection of the Empire Realty Group, Inc.,
New York



Attack of the Alien Minds, 1984–85
 Acrylic, spray paint, and collage on masonite,
 96 x 268 inches (243.8 x 680.7 cm)
 Collection of Barbara and Eugene Schwartz



Robert Yarber

Big Fall, 1984

Oil and acrylic on canvas, 72 x 132 inches
(182.9 x 335.3 cm)

Collection of the Frederick R. Weisman Foundation of Art, courtesy Asher/Faure Gallery, Los Angeles



Corridor, 1984
Oil and acrylic on canvas, 60 x 72 inches (152.4 x 182.9 cm)
Collection of Pollock, Bloom, and Dekom, Los Angeles, courtesy Sonnabend Gallery, New York

Gregory Amenoff

Born in St. Charles, Illinois, 1948
Studied at Beloit College, Wisconsin (B.A., 1970)
Lives in New York

Selected One-Artist Exhibitions

1972
Brockton Art Center, Fuller Memorial, Brockton, Massachusetts
1976
Hayden Gallery, Massachusetts Institute of Technology, Cambridge
1977
Nielsen Gallery, Boston
1978
Nielsen Gallery, Boston
1980
Nielsen Gallery, Boston
1981
Robert Miller Gallery, New York
1983
Stephen Wirtz Gallery, San Francisco
Robert Miller Gallery, New York
1984
Texas Gallery, Houston
Chris Middendorf Gallery, Washington, D.C.

Selected Group Exhibitions

1974
Boston Visual Artists Union, "Affinities"
1975
Institute of Contemporary Art, Boston, "Painted in Boston"
1978
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Eight Abstract Painters"
1980
Neuberger Museum, State University of New York, College at Purchase, "Seven Artists"
1981
Whitney Museum of American Art, New York, "1981 Biennial Exhibition"
1982
Virginia Museum, Richmond, "American Abstraction Now"
1983
The High Museum of Art, Atlanta, "Content in Abstraction: The Uses of Nature"
The Hudson River Museum, Yonkers, New York, "Six Painters"
1984
The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"

Selected Bibliography

Atlanta, The High Museum of Art. *Content in Abstraction: The Uses of Nature* (exhibition catalogue), 1983. Essays by Jean E. Feinberg and Peter Morrin.

Baker, Kenneth, "Gregory Amenoff and the Function of Painting," *The Boston Phoenix*, September 16, 1980, pp. 12, 14.

Purchase, New York, Neuberger Museum, State University of New York, College at Purchase. *Seven Artists* (exhibition catalogue), 1980. Essay by Michael Leja.

Russell, John, "Art: Six Painters at Hudson Museum," *The New York Times*, July 8, 1983, p. C14.

Yonkers, New York, The Hudson River Museum. *Six Painters* (exhibition catalogue), 1983. Essay by Peter Langlykke.

Doug Anderson

Born in Syracuse, New York, 1954
Studied at the School of the Museum of Fine Arts, Boston (M.A., 1979)
Lives in Boston

Selected One-Artist Exhibitions

1978
Flag Gallery, Jamaica Plain, Massachusetts
1980
A Street-Donnelly Gallery, Boston
1981
Stux Gallery, Boston
1982
Stux Gallery, Boston
1984
Stux Gallery, Boston

Selected Group Exhibitions

1979
A Street-Donnelly Gallery, Boston, "Helmick/Anderson"
Museum of Fine Arts, Boston, "Traveling Scholarship Recipients"
1981
Stux Gallery, Boston, "Gallery Artists"
1982
Institute of Contemporary Art, Boston, "Boston Now: Figuration"
Rose Art Museum, Brandeis University, Waltham, Massachusetts, "Art of the State"
1983
Institute of Contemporary Art, Boston, "Boston: Now" (Part II)
Museum of Fine Arts, Boston, "Brave New Works: Recent American Painting and Drawing"
1984
Terry Dintenfuss Gallery, New York, "Exposed"

Selected Bibliography

Baker, Kenneth. "Artists the Critics Are Watching," *Art News*, 83 (November 1984), pp. 85–87.

———. "Breaking Down Form: Doug Anderson, Joel Shapiro, Milton Avery," *The Boston Phoenix*, December 28, 1982, p. 5.

———. "What's Wrong with This Picture?," *Christian Science Monitor*, April 13, 1984, p. 5.

Boston, Institute of Contemporary Art. *Boston Now: Figuration* (exhibition catalogue), 1982. Essay by Elizabeth Sussman.

Giuliano, Charles. "MFA Plays Catchup," *Art New England*, 5 (January 1984), p. 7.

John Baldessari

Born in National City, California, 1931
Studied at San Diego State College (B.A., 1953; M.A., 1957)
Lives in Santa Monica, California

Selected One-Artist Exhibitions

1960
La Jolla Museum of Art, California
1968
Molly Barnes Gallery, Los Angeles
1971
Galerie Konrad Fischer, Düsseldorf
1973
Sonnabend Gallery, New York
1975
Stedelijk Museum, Amsterdam
1978
Portland Center for the Visual Arts, Oregon
Institute of Contemporary Art, Boston
1981
The New Museum, New York (traveled)
Stedelijk Van Abbemuseum, Eindhoven, The Netherlands
Albright-Knox Art Gallery, Buffalo
Museum Folkwang, Essen, West Germany
1982
Contemporary Arts Center, Cincinnati
Contemporary Arts Museum, Houston

Selected Group Exhibitions

1969
Museum of Contemporary Art, Chicago, "Art by Telephone"
Städtisches Museum, Leverkusen, West Germany, "Konzeption-Conception"
1970
Allen Memorial Art Museum, Oberlin, Ohio, "Art in the Mind"
The Museum of Modern Art, New York, "Information"
1972
Kassel, West Germany, "Documenta 5"
Kunstmuseum Basel, Switzerland, "Konzept-Kunst"
1974
The Museum of Modern Art, New York, "Some Recent American Art" (traveled)
1976
San Francisco Museum of Modern Art, "Painting and Sculpture in California: The Modern Era" (traveled)
1978
Contemporary Arts Museum, Houston, "American Narrative/Story Art: 1967–1977"
Whitney Museum of American Art, New York, "Art About Art"
1979
Museum Bochum Kunstsammlung, Bochum, West Germany, "Words Words" (traveled)
1981
Museen der Stadt Köln, Cologne, "Westkunst"

Selected Bibliography

Collins, James. "Pointing, Hybrids and Romanticism: John Baldessari," *Artforum*, 12 (October 1973), pp. 53–58.

Eindhoven, The Netherlands, Stedelijk Van Abbemuseum, and Museum Folkwang, Essen, West Germany. *John Baldessari* (exhibition catalogue), 1981. Catalogue by Rudi Fuchs.

Foster, Hal. "John Baldessari's 'Blasted Allegories,'" *Artforum*, 18 (October 1979), pp. 52–55

New York, The New Museum, and Fine Arts Gallery at Wright State University, Dayton, Ohio. *John Baldessari* (exhibition catalogue), 1981. Essays by Marcia Tucker and Robert Pincus-Witten; interview by Nancy Drew.

Rubinfen, Leo. "Through Western Eyes: John Baldessari," *Art in America*, 66 (September–October 1978), pp. 77–78.

Dara Birnbaum

Born in New York, 1946

Studied at Carnegie Institute of Technology (B. Arch., 1969); San Francisco Art Institute (B.F.A., 1973)

Lives in New York

Selected One-Artist Exhibitions

1978

The Kitchen, New York

1981

The Museum of Modern Art, New York

Pacific Film Archive, University Art Museum, University of California, Berkeley

1982

The Hudson River Museum, Yonkers, New York
Institute of Contemporary Arts, London

RTBF, Liège, Belgium

Stedelijk Museum, Amsterdam

1983

Musée d'Art Contemporain, Montreal

1984

Galerie Graff, Montreal

Carnegie Institute, Pittsburgh

Selected Group Exhibitions

1980

Kunsthaus Zurich, "New York Video"

1981

San Francisco International Video Festival (traveled)

1982

Kassel, West Germany, "Documenta 7"

1983

American Film Institute, Los Angeles, and Washington, D.C., "National Video Festival"

Antenne 2 (French television), "Juste une Image"

The Museum of Modern Art, New York, "Video: A History"

1984

Stedelijk Museum, Amsterdam, "The Luminous Image"

Hirshhorn Museum and Sculpture Garden,

Smithsonian Institution, Washington, D.C. "Content: A Contemporary Focus, 1974–1984"

Rencontres Video Internationales de Montréal, "Video 84"

Museum of Contemporary Art, Chicago, "Selections from the Permanent Collection"

Selected Bibliography

Amsterdam, Stedelijk Museum. *The Luminous Image* (exhibition catalogue), 1984. Catalogue by Dorine Mignot.

Hagen, Charles. "Reviews: Dara Birnbaum, Anthology Film Archives Video Program at Millennium Film Workshop," *Artforum*, 22 (Summer 1984), pp. 89–90.

Reidy, Robin. "Video Effects Art/Art Affects Video: Dara Birnbaum's *Damnation of Faust* Evocation," *Artcom*, 6, no. 24 (1984), pp. 57–59.

Jo Anne Carson

Born in New York, 1953

Studied at the University of Illinois, Chicago (B.A., 1976); University of Chicago (M.F.A., 1979)

Lives in Chicago

Selected One-Artist Exhibitions

1979

Bergman Gallery, Chicago

1981

Nancy Lurie Gallery, Chicago

Moming Gallery, Chicago

1982

N.A.M.E. Gallery, Chicago

Fort Worth Art Museum, Texas

Selected Group Exhibitions

1978

N.A.M.E. Gallery, Chicago, "7 by 9"

1979

Hallwalls, Buffalo, "Chicago Comes to Buffalo"

1981

Nancy Lurie Gallery, Chicago, "Group Show"

1982

Illinois State Museum, Springfield, "34th Annual Illinois Invitational"

1983

Dart Gallery, Chicago, "Group Show, Gallery Artists"

Allan Frumkin Gallery, New York, "Constructed Paintings"

Selected Bibliography

Cameron, Dan. "A New Generation of Chicago Artists," *Art News*, 83 (October 1984), pp. 110–16.

Spector, Buzz. "Midway Between Comedy and Art," *The New Art Examiner*, 6 (April 1979), p. 13.

James Casebere

Born in Lansing, Michigan, 1953

Studied at the Minneapolis College of Art and Design (B.F.A., 1976); Independent Study Program, Whitney Museum of American Art, New York (1977); California Institute of the Arts, Valencia (M.F.A., 1979)

Lives in New York

Selected One-Artist Exhibitions

1979

Artists Space, New York

1981

Franklin Furnace, New York

1982

CEPA Gallery, Buffalo

Sonnabend Gallery, New York

1984

Diane Brown Gallery, New York

Sonnabend Gallery, New York

Selected Group Exhibitions

1979

San Francisco Museum of Modern Art, "Fabricated to be Photographed" (traveled)

1980

Collaborative Projects, Inc., New York, "Times Square Show"

1981

Metro Pictures, New York, "Photo"

1982

Contemporary Arts Center, Cincinnati, "Tableaux: Nine Contemporary Sculptors"

1983

Independent Curators Inc. (organizer), Richard F. Brush Art Gallery of St. Lawrence University,

Canton, New York, "New Sculpture: Icon and Environment" (traveled)

Marlborough Gallery, New York, "In Plato's Cave"

University of South Florida Art Galleries, Tampa, "Objects, Structures, Artifice"

Selected Bibliography

Cincinnati, Contemporary Arts Center. *Tableaux Nine Contemporary Sculptors* (exhibition catalogue), 1982. Catalogue by Michael Klein.

Foster, Hal. "Mel Bochner and James Casebere at Sonnabend," *Art in America*, 70 (October 1982), pp. 132–33.

Miller, John, ed. *Cave Canem: Stories and Pictures by Artists*. New York: Cave Canem Books, 1982.

Owens, Craig. "Back to the Studio," *Art in America*, 70 (January 1982), pp. 99–107.

Smith, Roberta. "Some Things Old, Some Things New," *The Village Voice*, April 27, 1982, p. 98.

Sarah Charlesworth

Born in East Orange, New Jersey, 1947

Studied at Barnard College, New York (B.A., 1969)

Lives in New York

Selected One-Artist Exhibitions

1978

Galerie Eric Fabre, Paris

1979

New 57 Gallery, Edinburgh

1980

Tony Shafrazi Gallery, New York

1982

CEPA Gallery, Buffalo

Larry Gagosian Gallery, Los Angeles

1984

The Clocktower, Institute for Art and Urban Resources, New York
Light Work, Syracuse, New York

Selected Group Exhibitions

1980

Collaborative Projects, Inc., New York, "Times Square Show"

1981

P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "New York/New Wave"

1982

Renaissance Society at the University of Chicago, "Art and the Media: A Fatal Attraction"

1983

Allen Memorial Art Museum, Oberlin, Ohio, "Art and Social Change, U.S.A."

Barbara Gladstone Gallery, New York, "State of the Art: The New Social Commentary"

Marlborough Gallery, New York, "In Plato's Cave"

1984

International With Monument, New York, "Still Life with Transaction"

Riverside Studios, London, "Between Here and Nowhere"

Selected Bibliography

Deitcher, David. "Questioning Authority: Sarah Charlesworth's Photographs," *Afterimage*, 12 (Summer 1984), pp. 14–17.

Indiana, Gary. "Sarah Charlesworth at the Clocktower," *Art in America*, 72 (September 1984), pp. 206–7.

Linker, Kate. "Eluding Definition," *Artforum*, 23 (December 1984), pp. 61–67.

Owens, Craig. "Sarah Charlesworth at 421 West Broadway," *Art in America*, 70 (May 1982), p. 141.

Sussler, Betsy. "Dialogue: Sarah Charlesworth with Betsy Sussler," *Cover*, 1 (Spring-Summer 1980), pp. 23–27.

John Duff

Born in Lafayette, Indiana, 1943

Studied at the San Francisco Art Institute (B.F.A., 1967)

Lives in New York

Selected One-Artist Exhibitions

1970

David Whitney Gallery, New York

1972

Irving Blum Gallery, Los Angeles

Janie C. Lee Gallery, Dallas

John Bernard Myers Gallery, New York

1974

Daniel Weinberg Gallery, San Francisco

1975

Willard Gallery, New York

1978

Willard Gallery, New York

1979

Art Gallery, California State University, Sonoma

1984

Blum Helman Gallery, New York

Margo Leavin Gallery, Los Angeles

Selected Group Exhibitions

1969

Whitney Museum of American Art, New York, "Anti-Illusion: Procedures/Materials"

1970

Whitney Museum of American Art, New York, "1970 Annual Exhibition: Contemporary American Sculpture"

1973

La Jolla Museum of Contemporary Art, California, "The Wall Object"

1975

The Museum of Modern Art, New York, "76 Jefferson"

1977

The Solomon R. Guggenheim Museum, New York, "Nine Artists: Theodoron Awards"

New York State Museum, Albany, "New York: The State of Art"

1980

Norton Gallery and School of Art, West Palm Beach, Florida, "Material Matters: Seven Young Contemporary Artists" (traveled)

1981

The Grey Art Gallery and Study Center, New York University, "Tracking the Marvelous"

Whitney Museum of American Art, New York, "Developments in Recent Sculpture"

Selected Bibliography

New York, The Solomon R. Guggenheim Museum. *Nine Artists: Theodoron Awards* (exhibition catalogue), 1977. Catalogue by Linda Shearer.

New York, Whitney Museum of American Art. *Anti-Illusion: Procedures/Materials* (exhibition catalogue), 1969. Catalogue by Marcia Tucker and James Monte.

New York, Whitney Museum of American Art. *Developments in Recent Sculpture* (exhibition catalogue), 1981. Catalogue by Richard Marshall.

Sonoma, California State University, Art Gallery. *John Duff Sculpture Retrospective, 1967–1979* (exhibition catalogue), 1979. Catalogue by Robert McDonald.

West Palm Beach, Florida, Norton Gallery and School of Art. *Material Matters: Seven Young Contemporary Artists* (exhibition catalogue), 1980. Catalogue by Edward F. Albee.

Carroll Dunham

Born in New Haven, Connecticut, 1949

Studied at Trinity College, Hartford (B.A., 1972)

Lives in New York

Selected One-Artist Exhibitions

1981

Artists Space, New York

1985

Baskerville + Watson, New York

Daniel Weinberg Gallery, Los Angeles

Selected Group Exhibitions

1978

The Drawing Center, New York, "Lineup"

1981

Hayden Gallery, Massachusetts Institute of Technology, Cambridge, "Four Painters"

1983

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, "Tradition, Transition, New Vision"

Hallwalls, Buffalo, "Nine Painters"

Hamilton Gallery, New York, "New Biomorphism and Automatism"

1984

Artists Space, New York, "Ten-Year Anniversary Exhibition"

Baskerville + Watson, New York, "Brilliant Color"

Cable Gallery, New York, "Figures of Paint"

Nordjyllands Kunstmuseum, Aalborg, Denmark, "New York I DAG"

Daniel Weinberg Gallery, Los Angeles, "Summer Invitational"

Selected Bibliography

Cameron, Dan. "Neo-Surrealism: Having It Both Ways," *Arts Magazine*, 59 (November 1984), pp. 68–73.

Cambridge, Massachusetts, Hayden Gallery, Massachusetts Institute of Technology. *Four Painters* (exhibition catalogue), 1981. Catalogue by Kathy Halbreich.

Kertess, Klaus. "Carroll Dunham: Painting Against the Grain—Painting with the Grain," *Artforum*, 21 (June 1983), pp. 53–54.

Larson, Kay. "Freezing Expressionism," *New York*, April 25, 1983, pp. 98–99.

O'Brien, Glenn. "Psychedelic Art: Flashing Back," *Artforum*, 22 (March 1984), pp. 73–79.

Eric Fischl

Born in New York, 1948

Studied at the California Institute of the Arts, Valencia (B.F.A., 1972)

Lives in New York

Selected One-Artist Exhibitions

1975

Dalhousie University Art Gallery, Halifax, Nova Scotia

1976

Galerie B, Montreal

1980

Edward Thorp Gallery, New York

1981

Sable Castelli Gallery, Toronto

Edward Thorp Gallery, New York

1982

Edward Thorp Gallery, New York
University of Colorado Art Galleries, Boulder
1983

Larry Gagosian Gallery, Los Angeles
1984

Mary Boone/Michael Werner Gallery, New York

Selected Group Exhibitions

1976

Vancouver Art Gallery, British Columbia, "17 Artists: A Protean View"

1978

Kunsthalle Basel, Switzerland, "Neun Kanadische Künstler"

1981

California Institute of the Arts, Valencia, "Alumni Exhibition"

1982

Milwaukee Art Museum, "New Figuration in America"

1983

Palacio de Velázquez, Madrid, "Tendencias en Nueva York" (traveled)

Rheinisches Landesmuseum, Bonn, "Back to the USA: Amerikanische Kunst der Siebziger und Achtziger" (traveled)

Whitney Museum of American Art, New York, "1983 Biennial Exhibition"

1984

The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"

Neue Galerie, Sammlung Ludwig, Aachen, West Germany, "Aspekte Amerikanischer Kunst der Gegenwart"

United States Pavilion, 41st Venice Biennale, Italy, "Paradise Lost/Paradise Regained: American Visions of the New Decade" (traveled)

Whitney Museum of American Art, New York (organizer), "American Art Since 1970: Painting, Sculpture, and Drawings from the Collection of the Whitney Museum of American Art, New York" (traveling exhibition)

Selected Bibliography

Kelley, Patrick. "Eric Fischl: Paintings and Drawings," *Dialogue*, September-October 1980, pp. 46-48.

Milwaukee Art Museum. *New Figuration in America* (exhibition catalogue), 1982. Catalogue by Russell Bowman.

New York, Mary Boone/Michael Werner Gallery. *Eric Fischl* (exhibition catalogue), 1984. Essays by Robert Rosenblum, Christopher Knight, and Mario Diacono.

New York, Whitney Museum of American Art. *American Art Since 1970: Painting, Sculpture, and Drawings from the Collection of the Whitney Museum of American Art, New York*, 1984. Catalogue by Richard Marshall.

Pincus-Witten, Robert. "Entries: Snatch and Snatching," *Arts Magazine*, 56 (September 1981), pp. 88-91.

Charles Garabedian

Born in Detroit, 1923

Studied at the University of Southern California, Los Angeles (B.A., 1950); University of California, Los Angeles (M.F.A., 1961)
Lives in Santa Monica, California

Selected One-Artist Exhibitions

1974

California State University, Northridge
1976

Whitney Museum of American Art, New York
1977

L. A. Louver Gallery, Venice, California

1981

La Jolla Museum of Contemporary Art, California
1982

Holly Solomon Gallery, New York

1983

Rose Art Museum, Brandeis University, Waltham, Massachusetts

L. A. Louver Gallery, Venice, California

1984

Hirschl & Adler Modern, New York

Selected Group Exhibitions

1975

Whitney Museum of American Art, New York, "1975 Biennial Exhibition"

1976

Fine Arts Center, University of Massachusetts, Amherst, "Critical Perspectives in American Art"
San Francisco Museum of Modern Art, "Painting and Sculpture in California: The Modern Era" (traveled)

1978

The New Museum, New York, "Bad Painting"

1979

The New Museum, New York, "America Now: Paintings of the Seventies" (traveled)

1980

The High Museum of Art, Atlanta, "Contemporary Art in Southern California"

1980

Rose Art Museum, Brandeis University, Waltham, Massachusetts, "Aspects of the 70's"

1981

Emanuel Walter Gallery, San Francisco Art Institute, "Abstractions"

1982

International Pavilion, 40th Venice Biennale, Italy, "Open '82"

1984

Newport Harbor Art Museum, Newport Beach, California, "First Newport Biennial: Los Angeles Today"

Selected Bibliography

Armstrong, Richard. "Review," *Artforum*, 21 (March 1983), p. 70.

Belz, Carl. "Charles Garabedian: Twenty Years of Work," *Arts Magazine*, 57 (May 1983), pp. 104-10.

La Jolla, California, La Jolla Museum of Contemporary Art. *Just a Great Thing to Do: Selected*

Works by Charles Garabedian (exhibition catalogue), 1981. Essay by Fred Hoffman

Plagens, Peter. "Charles Garabedian," *Artforum*, 13 (February 1975), p. 76.

Tucker, Marcia. "An Iconography of Recent Figurative Painting: Sex, Death, Violence and the Apocalypse," *Artforum*, 20 (Summer 1982), pp. 70-75.

Jedd Garet

Born in Los Angeles, 1955

Studied at the Rhode Island School of Design, Providence (1974-76); School of Visual Arts, New York (1976-77)

Lives in New York

Selected One-Artist Exhibitions

1979

Robert Miller Gallery, New York

Felicity Samuel Gallery, London

1980

Galerie Bruno Bischofberger, Zurich

1981

Larry Gagosian Gallery, Los Angeles

Hallwalls, Buffalo

Robert Miller Gallery, New York

1982

John Berggruen Gallery, San Francisco

Texas Gallery, Houston

1983

Robert Miller Gallery, New York

1984

Robert Miller Gallery, New York

Selected Group Exhibitions

1980

International Pavilion, 39th Venice Biennale, Italy, "Art in the Seventies: Open '80"

1981

The Squibb Art Gallery, Princeton, New Jersey, "Aspects of Post-Modernism: Decorative and Narrative Art"

Whitney Museum of American Art, New York, "1981 Biennial Exhibition"

1982

Kestner-Gesellschaft, Hannover, West Germany, "New York Now" (traveled)

Milwaukee Art Museum, "New Figuration in America"

1983

Kalamazoo Institute of Arts, Michigan, "New Image/Pattern & Decoration from the Morton G. Neumann Family Collection" (traveled)

1984

Contemporary Arts Museum, Houston, "The Heroic Figure" (traveled)

The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"

United States Pavilion, 41st Venice Biennale, Italy.

"Paradise Lost/Paradise Regained: American Visions of the New Decade" (traveled)

Whitney Museum of American Art, New York (organizer), "American Art Since 1970: Painting,

Sculpture, and Drawings from the Collection of the Whitney Museum of American Art, New York" (traveling exhibition)

Selected Bibliography

Houston, Contemporary Arts Museum. *The Heroic Figure* (exhibition catalogue), 1984. Catalogue by Linda L. Cathcart and Craig Owens.

New York, Whitney Museum of American Art. *American Art Since 1970: Painting, Sculpture, and Drawings from the Collection of the Whitney Museum of American Art, New York* (exhibition catalogue), 1984. Catalogue by Richard Marshall.

Pincus-Witten, Robert. *Jedd Garet*. Pasadena, California: Twelvetreets Press, 1984.

Princeton, New Jersey, The Squibb Art Gallery. *Aspects of Post-Modernism: Decorative and Narrative Art* (exhibition catalogue), 1981. Catalogue by Sam Hunter.

Smith, Philip. "Jedd Garet and the Atomic Age," *Arts Magazine*, 55 (June 1981), pp. 158–60.

Jill Giegerich

Born in Chappaqua, New York, 1952
Studied at California Institute of the Arts, Valencia (B.F.A., 1975; M.F.A., 1977)
Lives in Culver City, California

Selected One-Artist Exhibitions

1980
Los Angeles Institute of Contemporary Art
1981
Riko Mizuno Gallery, Los Angeles
1983
Margo Leavin Gallery, Los Angeles

Selected Group Exhibitions

1978
Hallwalls, Buffalo, "Ten Artists from California"
1979
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "Altered Photographs"
1980
Otis-Parsons Art Gallery, Los Angeles, "The Young/The Restless"
1981
University Art Museum, University of California, Santa Barbara, "Contemporary Drawing"
Newspace, Los Angeles, "The Drawing Show"
1983
Artists Space, New York, "The Los Angeles–New York Exchange"
Margo Leavin Gallery, Los Angeles, "Black & White"
1984
David McKee Gallery, New York, "Group Exhibition"
Patty Aande Gallery, San Diego, "Significant Others"
Newport Harbor Art Museum, Newport Beach, California, "First Newport Biennial: Los Angeles Today"

Selected Bibliography

Knight, Christopher. "Jill Giegerich's Amazing Artworks Set the Pace for L.A.'s Fall Season," *Los Angeles Herald Examiner*, September 25, 1983, p. E5.

Los Angeles, Otis-Parsons Art Gallery, *The Young/The Restless* (exhibition brochure), 1980. Essay by Richard Armstrong.

Newport Beach, California, Newport Harbor Art Museum. *First Newport Biennial: Los Angeles Today* (exhibition catalogue), 1984. Introduction by Paul Schimmel; essay by Lane Relyea.

New York, Artists Space. *The Los Angeles–New York Exchange* (exhibition brochure), 1983. Introduction by Marc Pally and Linda Shearer; essays by Susan C. Larsen and Roberta Smith.

Santa Barbara, California, University Art Museum, University of California. *Contemporary Drawing* (exhibition catalogue), 1981. Essay by Phyllis Plous.

Nan Goldin

Born in Washington, D.C., 1953
Studied at Tufts University, Medford, Massachusetts (B.A., 1977); School of the Museum of Fine Arts, Boston (M.F.A., 1978)
Lives in New York

Selected Multimedia Presentations

1979
Mudd Club, New York
1981
Artists Space, New York
The Kitchen, New York
White Columns, New York
Whitney Museum of American Art, New York, Downtown Branch
1982
Club 57, New York
The Pyramid Club, New York
1983
The Kitchen, New York
Rotterdam Arts Foundation, The Netherlands
1984
Babylon Theater, West Berlin
Moderna Museet, Stockholm

Selected Group Exhibitions

1980
Collaborative Projects, Inc., New York, "Times Square Show"
1981
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "New York/New Wave"
Rheinisches Landesmuseum, Bonn, "Lichtbildnisse: Das Porträt in der Fotografie"
1982
The Grey Art Gallery and Study Center, New York University, "Faces Photographed"
1983
Castelli Graphics, New York, "3-D Photography"
The Taft Museum, Cincinnati, "Presentation: Recent Portrait Photography"

Selected Bibliography

Bonn, West Germany, Rheinisches Landesmuseum: *Lichtbildnisse: Das Porträt in der Fotografie* (exhibition catalogue), 1982. Catalogue by Klaus Honnef.

Cincinnati, The Taft Museum. *Presentation: Recent Portrait Photography* (exhibition catalogue), 1983. Catalogue by Ruth K. Meyer and Janet Borden.

Grasskamp, Walter. "Porträt und Milieu: Zeitgenössische Farbfotografie," *Kunstforum International*, 52 (August 1982), pp. 52–56.

New York, The Grey Art Gallery and Study Center, New York University. *Faces Photographed* (exhibition catalogue), 1982. Catalogue by Ben Lifson.

Vance, Carol, ed. *Pleasure and Danger: Exploring Female Sexuality*. Boston: Routledge and Kegan Paul, 1984.

Jack Goldstein

Born in Montreal, 1945
Studied at the Chouinard Art Institute, Los Angeles (B.F.A., 1970); California Institute of the Arts, Valencia (M.F.A., 1972)
Lives in Brooklyn

Selected One-Artist Exhibitions

1972
Nigel Greenwood Gallery, London
1976
Artists Space, New York
1977
Centre d'Art Contemporain, Geneva
1978
The Kitchen, New York
1980
Metro Pictures, New York
1982
Larry Gagosian Gallery, Los Angeles
1983
Galerie Schellmann and Klüser, Munich
Lisson Gallery, London
Metro Pictures, New York
White Columns, New York

Selected Group Exhibitions

1971
Los Angeles County Museum of Art, "Twenty-four Young Los Angeles Artists"
1976
Hallwalls, Buffalo, "Artists Use Photography"
State University of New York, College at Buffalo, "January: Jon Borofsky, Scott Burton, Steve Gianakos, and Jack Goldstein"
1977
Artists Space, New York, "Pictures" (traveled)
1981
Neuberger Museum, State University of New York, College at Purchase, "Soundings"
1982
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Image Scavengers: Painting"
Kassel, West Germany, "Documenta 7"

1983
The Tate Gallery, London, "New Art"
1984
Institute of Contemporary Art, Boston, "Currents"
The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"

Selected Bibliography

Fisher, Jean. "Jack Goldstein: The Trace of Absence," *Artforum*, 22 (November 1983), pp. 60–63.
Fisher, Morgan. "Talking to Jack Goldstein," *Journal* (Los Angeles Institute of Contemporary Art), 14 (April-May 1977), pp. 42–45.
Lawson, Thomas. "Last Exit: Painting," *Artforum*, 20 (October 1981), pp. 40–47.
Owens, Craig. "Back to the Studio," *Art in America*, 70 (January 1982), pp. 99–107.

Rodney Alan Greenblat

Born in Daly City, California, 1960
Studied at the Corcoran School of Art, Washington, D.C.; School of Visual Arts, New York (B.F.A., 1982)
Lives in New York

One-Artist Exhibitions

1982
Museum of Art, Rhode Island School of Design, Providence
1983
Gracie Mansion Gallery, New York
1984
Anna Friebe Galerie, Cologne

Selected Group Exhibitions

1979
Visual Arts Gallery, New York, "Books and Prints"
1980
Club 57, New York, "Xerox Show"
1982
Gracie Mansion Gallery, New York, "Famous Show"
1983
American Graffiti Gallery, Amsterdam, "East Village Art"
1984
Artists Space, New York, "New Galleries of the Lower East Side"
Zellermayer Galerie, West Berlin, "East Village Art in Berlin"
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "The East Village Scene" (traveled)
University Art Museum, University of California, Santa Barbara, "Neo York"
Whitney Museum of American Art at Philip Morris, New York, "Modern Masks"

Selected Bibliography

Hüllenkrämer, Marie. "East Side: Kulturschock im Drogen-Getto," *Art: Das Kunstmagazin*, May 1984, pp. 60–65.

Robinson, Walter, and Carlo McCormick. "Slouching Toward Avenue D," *Art in America*, 72 (Summer 1984), pp. 135–61.

Smith, Howard, and Melik Kaylan. "Gracie Redux," *The Village Voice*, March 29, 1983, p. 25

Storr, Robert. "Rodney Alan Greenblat at Gracie Mansion," *Art in America*, 72 (January 1984), p. 123.

Wohlfert-Wihlborg, Lee. "Art You Can Sit On," *Town & Country*, 138 (September 1984), pp. 269–74.

Group Material

An artists' collective founded in New York in 1980 to organize and design exhibitions on social themes.

Douglas Ashford

Born in Rabat, Morocco, 1958
Studied at Cooper Union, New York (B.F.A., 1981)
Lives in New York

Julie Ault

Born in Boston, 1957
Lives in New York

Mundy McLaughlin

Born in Toronto, 1958
Studied at the School of Visual Arts, New York (B.F.A., 1981)
Lives in New York

Tim Rollins

Born in Waterville, Maine, 1955
Studied at the School of Visual Arts, New York (B.F.A., 1978); New York University (M.A., 1980)
Lives in New York

Selected Exhibitions

1980
Group Material Headquarters, New York, "Alienation"
1981
Group Material Headquarters, New York, "The People's Choice (Arroz Con Mango)"
Group Material Headquarters, New York, "Consumption: Metaphor, Pastime, Necessity"
Group Material Headquarters, New York, "Facere/Fascis: Fashion and the New Fascist Discourse"
Group Material Headquarters, New York, "Enthusiasm!"
Fifth Avenue Public Bus Line Advertisement
Spaces, Metropolitan Transportation Authority, New York, "M-5"
Poster Installation at Union Square, New York, "Dazibaos"
1982
Artists Space, New York, "Primer (for Raymond Williams)"

Taller Latino Americano, New York, "¡Luchar! An Exhibition for the People of Central America"

1983
Interborough Rapid Transit Subway Trains, New York, "Subculture"

1984
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "Timeline The Chronicle of U.S. Intervention in Central and Latin America"

Selected Bibliography

Gambrell, Jamey. "Art Against Intervention," *Art in America*, 72 (May 1984), pp. 9–15.
Goldstein, Richard. "Enter the AntiSpace," *The Village Voice*, November 5, 1980, p. 40.
Hall, Peter. "Group Material, An Interview," *Real Life Magazine*, 11-12 (Winter 1983–84), pp. 2–6
Lawson, Thomas. "The People's Choice," *Artforum*, 19 (April 1981), p. 67
Smith, Valerie. "Consumption: Metaphor, Pastime, Necessity," *Flash Art*, 103 (Summer 1981), p. 53.

Perry Hoberman

Born in Cambridge, Massachusetts, 1954
Studied at Bennington College, Vermont (B.A., 1977); Independent Study Program, Whitney Museum of American Art, New York (1978)
Lives in Brooklyn

Selected One-Artist Exhibitions

1983
Hallwalls, Buffalo
Institute of Contemporary Arts, London
The Kitchen, New York
Wake Forest University, Winston-Salem, North Carolina
1984
Galerie Pon, Zurich
Art Gallery, Marquette University, Milwaukee

Selected Group Exhibitions

1982
Hayden Gallery, Massachusetts Institute of Technology, Cambridge, "Constructed Color"
1983
Artists Space, New York, "Dark Rooms"
1984
Franklin Furnace, New York, "Found Language"
White Columns, New York, "Science and Prophecy"

Selected Bibliography

Carroll, Noel. "Semiotics in 3-D," *The Village Voice*, December 27, 1983, p. 104
Heller, Faith. "A Season of Unorthodox Art," *Winston-Salem Journal*, September 18, 1983, p. C8.
Strini, Tom. "3-D Show Stands Out with Depth of Images," *The Milwaukee Journal*, April 5, 1984, part 2, p. 10
Virship, Amy. "Live Acts," *New York Beat*, December 1983, p. 30

Jenny Holzer

Born in Gallipolis, Ohio, 1950
Studied at Duke University, Durham, North Carolina (1968–70); University of Chicago (1970–71); Ohio University, Athens (B.F.A., 1972); Independent Study Program, Whitney Museum of American Art, New York (1976); Rhode Island School of Design, Providence (M.F.A., 1977)
Lives in New York

Selected One-Artist Exhibitions

1980
Rüdiger Schöttle Gallery, Munich
Onze Rue Clavel, Paris
1981
Museum für (Sub)Kultur, West Berlin
1982
Barbara Gladstone Gallery, New York
1983
Barbara Gladstone Gallery, New York
Institute of Contemporary Arts, London
1984
Dallas Museum of Fine Arts
Kunsthalle Basel, Switzerland
55 Mercer Street Gallery, New York

Selected Group Exhibitions

1980
Collaborative Projects, Inc., New York, "Times Square Show"
1982
Kassel, West Germany, "Documenta 7"
1983
Whitney Museum of American Art, New York, "1983 Biennial Exhibition"
Institute of Contemporary Art, Boston, "Currents"
1984
Artists Space, New York, "10th Anniversary Exhibition"
Contemporary Arts Center, Cincinnati, "Disarming Images: Art for Nuclear Disarmament" (traveled)
Indianapolis Museum of Art, "Painting and Sculpture Today"

Selected Bibliography

Dallas, Museum of Fine Arts. "Concentrations 10: Jenny Holzer" (exhibition brochure), 1984. Essay by Sue Graze.
Holzer, Jenny. *Truisms and Essays*. Halifax, Nova Scotia: Nova Scotia College of Design Press, 1983.
McGill, Douglas C. "Art People," *The New York Times*, November 23, 1984, p. C24.
Ratcliff, Carter. "Jenny Holzer," *The Print Collector's Newsletter*, 13 (November–December 1982), pp. 149–52.
Town, Elke. "Jenny Holzer," *Parachute*, 31 (Summer 1983), pp. 51–52.

Robert Hudson

Born in Salt Lake City, Utah, 1938
Studied at the San Francisco Art Institute (B.F.A., 1962; M.F.A., 1963)
Lives in Cotati, California

Selected One-Artist Exhibitions

1961
Richmond Art Center, Richmond, California
Batman Gallery, San Francisco
1965
Allan Frumkin Gallery, New York
1968
Allan Frumkin Gallery, Chicago
1973
Hansen Fuller Gallery, San Francisco
1976
Allan Frumkin Gallery, New York
1977
Moore College of Art Gallery, Philadelphia
1982
Fuller Goldeen Gallery, San Francisco
1983
Morgan Gallery, Shawnee Mission, Kansas
1984
Allan Frumkin Gallery, New York

Selected Group Exhibitions

1961
Oakland Museum, California, "Sculpture Annual"
1964
Whitney Museum of American Art, New York, "Annual Exhibition 1964: Contemporary American Sculpture"
1967
University Art Museum, University of California, Berkeley, "Funk"
1969
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Spirit of the Comics"
1975
The Corcoran Gallery of Art, Washington, D.C., "34th Biennial"
1976
San Francisco Museum of Modern Art, "Painting and Sculpture in California: The Modern Era" (traveled)
1979
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., "Directions"
1982
Museum of Fine Arts, Boston, "A Private Vision: Contemporary Art from the Graham Gund Collection"
The Oakland Museum, California, "100 Years of California Sculpture"

Selected Bibliography

Berkeley, California, University Art Museum, University of California. *Funk* (exhibition catalogue), 1967. Catalogue by Peter Selz.
Hopkins, Henry. *50 West Coast Artists*. San Francisco: Chronicle Books, 1981.

New York, Allan Frumkin Gallery. *Robert Hudson: New Polychrome Sculpture* (exhibition catalogue), 1984. Essay by David S. Rubin.

Oakland, California, The Oakland Museum. *100 Years of California Sculpture* (exhibition catalogue), 1982. Edited by Christina Orr-Cahall.

Philadelphia, Moore College of Art Gallery. *Robert Hudson* (exhibition catalogue), 1977. Essay by Peter Schjeldahl.

Bryan Hunt

Born in Terre Haute, Indiana, 1947
Studied at the Otis Art Institute, Los Angeles (B.F.A., 1971); Independent Study Program, Whitney Museum of American Art, New York (1972)
Lives in New York

Selected One-Artist Exhibitions

1974
The Clocktower, Institute for Art and Urban Resources, New York
1976
Daniel Weinberg Gallery, San Francisco
1977
Blum Helman Gallery, New York
1979
Galerie Bruno Bischofberger, Zurich
1980
Margo Leavin Gallery, Los Angeles
1981
Akron Art Museum, Ohio
1983
Los Angeles County Museum of Art
University Art Museum, California State University, Long Beach
1984
Knoedler Gallery, Zurich

Selected Group Exhibitions

1978
The Solomon R. Guggenheim Museum, New York, "Young American Artists: 1978 Exxon National Exhibition"
Stedelijk Museum, Amsterdam, "Made by Sculptors"
1979
Whitney Museum of American Art, New York, "1979 Biennial Exhibition"
1980
San Francisco Museum of Modern Art, "Twenty American Artists"
1982
Contemporary Arts Center, Cincinnati, "Dynamix" (traveled)
The Art Institute of Chicago, "74th American Exhibition"
Newport Harbor Art Museum, Newport Beach, California, "Shift: LA/NY" (traveled)
1983
Museum of Fine Arts, Houston, "A Century of Modern Sculpture, 1882–1982"
Palacio de Velázquez, Madrid, "Tendencias en Nueva York" (traveled)

Williams College Museum of Art, Williamstown, Massachusetts, "Six in Bronze" (traveled)

Selected Bibliography

Becker, Robert. "Bryan Hunt," *Interview*, 12 (January 1982), pp. 52–54

Glenn, Constance W. "Artist's Dialogue: A Conversation with Bryan Hunt," *Architectural Digest*, March 1983, pp. 68, 72, 74.

Kramer, Hilton. "Sculptors Who Triumph in Bronze," *The New York Times*, May 24, 1981, pp. 25, 35.

West Berlin, Amerika Haus Berlin. *Bryan Hunt* (exhibition catalogue), 1983. Essay by Barbara Haskell.

White, Robin. "Bryan Hunt," *View*, 3 (April 1980), pp. 1–23.

Jasper Johns

Born in Augusta, Georgia, 1930

Studied at the University of South Carolina, Columbia (1947–48)

Lives in New York State and Saint Martin, French West Indies

Selected One-Artist Exhibitions

1958

Leo Castelli Gallery, New York

1962

Galerie Ileana Sonnabend, Paris

1964

The Jewish Museum, New York

1970

Philadelphia Museum of Art

1974

Museum of Modern Art, Oxford, England

(traveled)

1977

Whitney Museum of American Art, New York

(traveled)

1978

Center for the Arts, Wesleyan University, Middletown, Connecticut (traveled)

1981

Leo Castelli Gallery, New York (traveled)

1984

Leo Castelli Gallery, New York

Selected Group Exhibitions

1957

The Jewish Museum, New York, "Second Generation"

1959

The Museum of Modern Art, New York, "16 Americans"

Whitney Museum of American Art, New York, "1959 Annual Exhibition: Contemporary American Painting"

1965

Whitney Museum of American Art, New York, "1965 Annual Exhibition: Contemporary American Painting"

1969

The Metropolitan Museum of Art, New York, "New York Painting and Sculpture: 1940–1970"

1983

Paula Cooper Gallery, New York, "A Painting Exhibition"

1984

Whitney Museum of American Art, New York, "BLAM: The Explosion of Pop, Minimalism, and Performance, 1958–1964"

Selected Bibliography

Francis, Richard. *Jasper Johns*. New York: Abbeville, 1984.

Hopps, Walter. "An Interview with Jasper Johns," *Artforum*, 3 (March 1965), pp. 32–36.

Kozloff, Max. *Jasper Johns*. New York: Harry N. Abrams, 1974.

New York, The Museum of Modern Art, *16 Americans* (exhibition catalogue), 1959. Catalogue by Dorothy C. Miller; statement by Jasper Johns.

New York, Whitney Museum of American Art, in association with Harry N. Abrams. *Jasper Johns* (exhibition catalogue), 1977. Catalogue by Michael Crichton.

Donald Judd

Born in Excelsior Springs, Missouri, 1928

Studied at Columbia University, New York (B.S., 1953; M.A., 1962)

Lives in New York and Marfa, Texas

Selected One-Artist Exhibitions

1963

Green Gallery, New York

1966

Leo Castelli Gallery, New York

1968

Whitney Museum of American Art, New York

1970

Stedelijk Van Abbemuseum, Eindhoven, The Netherlands (traveled)

1971

Pasadena Art Museum, California

1975

The National Gallery of Canada, Ottawa

1976

Kunstmuseum Basel, Switzerland (traveled)

Kunsthalle Bern, Switzerland

1978

Vancouver Art Gallery, Canada

1984

Knight Gallery/Spirit Square Arts Center, Charlotte, North Carolina

Selected Group Exhibitions

1966

The Jewish Museum, New York, "Primary Structures: Younger American and British Sculptors"

1967

Los Angeles County Museum of Art, "American Sculpture of the Sixties" (traveled)

The Washington Gallery of Modern Art, Washington, D.C., "A New Aesthetic"

1968

Gemeentemuseum, The Hague, The Netherlands, "Minimal Art"

1969

The Metropolitan Museum of Art, New York, "New York Painting and Sculpture: 1940–1970"

1975

National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., "Sculpture: American Directions 1945–1975"

1976

Whitney Museum of American Art, New York, "200 Years of American Sculpture"

1979

Milwaukee Art Center, "Emergence & Progression: Six Contemporary American Artists" (traveled)

1982

Kunstmuseum Basel, Switzerland, "Johns/Judd/LeWitt/Newman/Stella"

1983

Independent Curators Incorporated, New York, "Concepts in Construction: 1910–1980" (traveled)

Selected Bibliography

Charlotte, North Carolina, Knight Gallery/Spirit Square Arts Center. *Donald Judd: Eight Works in Three Dimensions* (exhibition catalogue), 1984. Catalogue by Brian Wallis.

Glaser, Bruce. "Questions to Stella and Judd," *Art News*, 65 (September 1966), pp. 55–61.

Muller, Gregoire. "Donald Judd: Ten Years," *Arts Magazine*, 48 (February 1973), pp. 35–42.

Ottawa, The National Gallery of Canada. *Don Judd* (exhibition catalogue), 1975. Catalogue by Brydon Smith; essay by Roberta Smith.

Pasadena, California, Pasadena Art Museum. *Don Judd* (exhibition catalogue), 1971. Catalogue by John Coplans.

Mike Kelley

Born in Dearborn, Michigan, 1954

Studied at the University of Michigan, Ann Arbor (B.F.A., 1976); California Institute of the Arts, Valencia (M.F.A., 1978)

Lives in Los Angeles

Selected One-Artist Exhibitions and Performances

1978

Los Angeles Contemporary Exhibitions (L A C E) (performance)

La Jolla Museum of Contemporary Art, California (performance)

1979

Foundation for Art Resources, Los Angeles (performance)

1980

Foundation for Art Resources, Los Angeles (performance)

1981

Los Angeles Contemporary Exhibitions (L A C E) (performance)

Riko Mizuno Gallery, Los Angeles

1982

Metro Pictures, New York

1983
Rosamund Felsen Gallery, Los Angeles
1984
Metro Pictures, New York
Rosamund Felsen Gallery, Los Angeles

Selected Group Exhibitions

1979
5 Bleecker Street Gallery, New York, "Manifesto Show"
Los Angeles Institute of Contemporary Art, "Sound" (traveled)
1981
California Institute of the Arts, Valencia, "Exhibition"
1982
Mandeville Gallery, University of California, San Diego, "Five from L.A."
1983
The Museum of Contemporary Art, Los Angeles, "The First Show"
1984
Art Gallery of New South Wales, Sydney, "The Fifth Biennale of Sydney: Private Symbol: Social Metaphor"

Selected Bibliography

Armstrong, Richard. "Review," *Artforum*, 18 (November 1979), pp. 77–78.
Kelley, Mike, and David Askevold. "The Poltergeist," *Journal* (Los Angeles Institute of Contemporary Art), 28 (September 1980), pp. 57–58.
Knight, Christopher. "Mike Kelley Turns Confusion into Art," *Los Angeles Herald Examiner*, March 27, 1983, p. E4.
Pincus, Robert L. "Sublime Antics Create a Deflating Experience," *Los Angeles Times*, March 17, 1984, part V, pp. 1, 8.
Singerman, Howard. "Review," *Artforum*, 20 (December 1981), p. 78.

Mel Kendrick

Born in Boston, 1949
Studied at Trinity College, Hartford (B.A., 1971); Hunter College, New York (M.A., 1973)
Lives in New York

Selected One-Artist Exhibitions

1974
Artists Space, New York
1980
John Weber Gallery, New York
1982
Carol Taylor Art, Dallas
1983
John Weber Gallery, New York
Margo Leavin Gallery, Los Angeles

Selected Group Exhibitions

1977
The Drawing Center, New York, "Summer/77"
1979
John Weber Gallery, New York, "Mind Set:

An Ongoing Involvement with the Rational Tradition"
1980

Joe & Emily Lowe Art Gallery, Syracuse University, New York, "Current/New York"
1981
The New Gallery of Contemporary Art, Cleveland, "New Talent/New York"
The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, "New Visions"
1983
Hamilton Gallery, New York, "New Biomorphism and Automatism"
Blum Helman Gallery, New York, "Groover, Hunt, Kendrick"
1984
The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"
Wadsworth Atheneum, Hartford, Connecticut, "The Tremaine Collection: 20th Century Masters"

Selected Bibliography

Knafo, Bob. "Mel Kendrick at Weber," *Art in America*, 69 (February 1981), pp. 146–47.
Kramer, Hilton. "Art: Stretching the Limits of Drawing," *The New York Times*, August 5, 1977, p. C15.
Lawson, Thomas. "Imre Koscis and Josef Erben, P.S. 1; Mel Kendrick, John Weber Gallery," *Artforum*, 19 (December 1980), pp. 77–78.
Pincus-Witten, Robert. "Entries: Sheer Grunge," *Arts Magazine*, 55 (May 1981), pp. 93–97.
Raynor, Vivien. "Sculpture: Mel Kendrick," *The New York Times*, April 15, 1983, p. C26.

Jon Kessler

Born in Yonkers, New York, 1957
Studied at the Independent Study Program, Whitney Museum of American Art, New York (1980); State University of New York, College at Purchase (B.F.A., 1980)
Lives in Brooklyn, New York

Selected One-Artist Exhibitions

1983
Artists Space, New York
White Columns, New York
1984
Galleri Bellman, New York

Selected Group Exhibitions

1983
White Columns, New York, "Science and Prophecy"
1984
The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"
Lawrence Oliver Gallery, Philadelphia, "Summer Sculpture Show"
Artists Space, New York, "A Decade of New Art"
Koplin Gallery, Los Angeles, "Olympiad"
Hallwalls, Buffalo, "Dramatic Dimensions"

P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "Project Room"
Dart Gallery, Chicago, "Night Lights"

Selected Bibliography

Armstrong, Richard. "Review," *Artforum*, 22 (December 1983), p. 84.
Glueck, Grace. "Jon Kessler," *The New York Times*, June 1, 1984, p. C23.
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Nadelman, Cynthia. "The New American Sculpture," *Art News*, 83 (January 1984), pp. 63–70.

Barbara Kruger

Born in Newark, New Jersey, 1945
Studied at Syracuse University, New York (1967–68); Parsons School of Design, New York (1968–69); School of Visual Arts, New York (1968–69)
Lives in New York

Selected One-Artist Exhibitions

1974
Artists Space, New York
1979
Franklin Furnace, New York
Printed Matter, New York
1980
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York
1982
Larry Gagosian Gallery, Los Angeles
1983
Rhona Hoffman Gallery, Chicago
Annina Nosei Gallery, New York
Kunsthalle Basel, Switzerland (collaboration with Jenny Holzer)

Selected Group Exhibitions

1973
Whitney Museum of American Art, New York, "1973 Biennial Exhibition: Contemporary American Art"
1982
Kassel, West Germany, "Documenta 7"
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Image Scavengers: Photography"
International Pavilion, 40th Venice Biennale, Italy, "Open '82"
1983
Mary Boone Gallery, New York, "Group Exhibition"
Whitney Museum of American Art, New York, "1983 Biennial Exhibition"
1984
The New Museum of Contemporary Art, New York, "Difference: On Representation and Sexuality" (traveled)

Selected Bibliography

Buchloh, Benjamin H. D. "Allegorical Procedures:

Appropriation and Montage in Contemporary Art," *Artforum*, 21 (September 1982), pp. 43–56.

Falcon, Sylvia. "You Call Yourself Barbara Kruger," *East Village Eye*, 5 (May 1984), pp. 32–33.

Grundberg, Andy. "Pictures That Poke Fun at Power," *The New York Times*, April 1, 1984, p. H31

London, Institute of Contemporary Arts. *We Won't Play Nature to Your Culture* (exhibition catalogue), 1983. Catalogue by Craig Owens and Jane Weinstock.

Owens, Craig. "The Medusa Effect, or the Specular Ruse," *Art in America*, 72 (January 1984), pp. 97–105.

Robert Kushner

Born in Pasadena, California, 1949
Studied at the University of California, San Diego (B.A., 1970)
Lives in New York

Selected One-Artist Exhibitions

1976

Holly Solomon Gallery, New York

1977

Philadelphia College of Art

1978

The Mayor Gallery, London

1979

Holly Solomon Gallery, New York

Galerie Daniel Templon, Paris

1981

Galerie Bruno Bischofberger, Zurich

Akira Ikeda Gallery, Nagoya, Japan

1982

Studio Marconi, Milan

Holly Solomon Gallery, New York

Galerie Rudolf Zwirner, Cologne

1984

Whitney Museum of American Art, New York

Selected Group Exhibitions

1975

Whitney Museum of American Art, New York, "1975 Biennial Exhibition"

1977

P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "Pattern Painting"

1978

Contemporary Arts Center, Cincinnati, "Arabesque"

1980

Neue Galerie, Sammlung Ludwig, Aachen, West Germany, "Les Nouveaux Fauves—Die Neuen Wilden"

United States Pavilion, 39th Venice Biennale, Italy, "Drawings: The Pluralist Decade" (traveled)

1981

Whitney Museum of American Art, New York, "1981 Biennial Exhibition"

1983

Musée National d'Art Moderne, Centre Georges Pompidou, Paris, "Bonjour Monsieur Manet"

1984

Rheinisches Landesmuseum, Bonn, "Back to the USA: Amerikanische Kunst der Siebziger und Achtziger" (traveled)

The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"

Whitney Museum of American Art, New York (organizer), "American Art Since 1970: Painting, Sculpture, and Drawings from the Collection of the Whitney Museum of American Art, New York" (traveling exhibition)

Selected Bibliography

Bernstein, Roberta. "The Joy of Ornament: The Prints of Robert Kushner," *The Print Collector's Newsletter*, 11 (January-February 1981), pp. 194–97.

Kushner, Robert. "Things I Think About My Work," *Flash Art*, 103 (Summer 1981), p. 40.

New York, Holly Solomon Gallery. *Robert Kushner: Dreams and Visions* (exhibition catalogue), 1981. Catalogue by Richard Armstrong; interview with Robert Kushner by Robin White.

New York, Whitney Museum of American Art. *Robert Kushner: Paintings on Paper* (exhibition brochure), 1984. Catalogue by Richard Marshall.

White, Robin. "Robert Kushner," *View*, 2 (February-March 1980), pp. 1–40.

Sherrie Levine

Born in Hazleton, Pennsylvania, 1947
Studied at the University of Wisconsin, Madison (B.A., 1969; M.F.A., 1973)
Lives in New York

Selected One-Artist Exhibitions

1981

Metro Pictures, New York

1983

Baskerville + Watson, New York

1984

Nature Morte, New York

Selected Group Exhibitions

1977

Artists Space, New York, "Pictures" (traveled)

1981

Metro Pictures, New York, "Photo"

Museo di Sant'Agostini, Genoa, Italy, "Inespresionismo Americano"

1982

The Art Institute of Chicago, "74th American Exhibition"

Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Image Scavengers: Photography"

Kassel, West Germany, "Documenta 7"

1983

Allen Memorial Art Museum, Oberlin, Ohio, "Art and Politics"

1984

The New Museum of Contemporary Art, New York, "Difference: On Representation and Sexuality" (traveled)

Selected Bibliography

Buchloh, Benjamin. "Allegorical Procedures: Appropriation and Montage in Contemporary Art," *Artforum*, 21 (September 1982), pp. 43–56

Crimp, Douglas. "The Photographic Activity of Postmodernism," *October*, 15 (Winter 1980), pp. 91–102.

McEvilly, Thomas. "On the Manner of Addressing Clouds," *Artforum*, 22 (Summer 1984), pp. 61–70.

New York, Artists Space, and the Committee for the Visual Arts, Inc. *Pictures* (exhibition catalogue), 1977. Essay by Douglas Crimp.

Smith, Roberta. "Art and Its Double," *The Village Voice*, October 23, 1984, p. 109

Kim MacConnel

Born in Oklahoma City, 1946
Studied at the University of California, San Diego (B.A., 1969; M.F.A., 1972)
Lives in Encinitas, California

One-Artist Exhibitions

1975

Holly Solomon Gallery, New York

1976

La Jolla Museum of Contemporary Art, California

Holly Solomon Gallery, New York

1978

Galerie Bruno Bischofberger, Zurich

1979

Dart Gallery, Chicago

Holly Solomon Gallery, New York

1980

Holly Solomon Gallery, New York

1982

James Corcoran Gallery, Los Angeles

1984

Studio Marconi, Milan

Holly Solomon Gallery, New York

Selected Group Exhibitions

1975

Whitney Museum of American Art, New York, "1975 Biennial Exhibition"

1979

Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "The Decorative Impulse" (traveled)

Whitney Museum of American Art, New York, "1979 Biennial Exhibition"

1980

Mannheimer Kunstverein, Mannheim, West Germany, "Dekor" (traveled)

1981

Whitney Museum of American Art, New York, "1981 Biennial Exhibition"

1982

Contemporary Arts Museum, Houston, "The Americans: The Collage"

1983

The Hudson River Museum, Yonkers, New York, "The New Decorativism in Architecture and Design" Rheinisches Landesmuseum, Bonn, "Back to the

USA: Amerikanische Kunst der Siebziger und Achtziger" (traveled)
1984

The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"

Selected Bibliography

Becker, Robert. "Kim MacConnel," *Interview*, 12 (June 1982), pp. 52–54.

Cincinnati, Contemporary Arts Center. *Ara-besque* (exhibition catalogue), 1978. Essay by Ruth K. Meyer

La Jolla, California, La Jolla Museum of Contemporary Art. *Collection Applied Design* (exhibition brochure), 1976. Essay by Richard Armstrong.

Philadelphia, Institute of Contemporary Art of the University of Pennsylvania. *The Decorative Impulse* (exhibition catalogue), 1979. Essay by Janet Kardon.

Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. *Directions* (exhibition catalogue), 1979. Essay by Howard N. Fox.

Frank Majore

Born in Richmond Hill, New York, 1948
Studied at the Philadelphia College of Art (B.S., 1969)
Lives in New York

Selected One-Artist Exhibitions

1979

C Space, New York

1980

Artists Space, New York

1984

Perspektief, Rotterdam

Selected Group Exhibitions

1981

Castelli Graphics, New York, "Love Is Blind"
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "Couches, Diamonds, and Pies"

1982

Proctor Art Center, Bard College, Annandale-on-Hudson, New York, "Resource Material: Appropriation in Current Photography"

Renaissance Society at the University of Chicago, "A Fatal Attraction: Art and the Media"

1983

Castelli Graphics, New York, "3-D Photography"

1984

Baskerville + Watson, New York, "Innocence and Sophistication"

Catskill Center for Photography, Woodstock, New York, "Contemporary Still-Lives"

P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "The Family of Man: 1955–1984"

Riverside Studios, London, "Between Here and Nowhere"

White Columns, New York, "The New Capital"

Selected Bibliography

Blau, Douglas. "Drifting off Jamaica: Robert Béton's Historical Survey of West Indian Imagery," *Arts Magazine*, 57 (June 1983), pp. 110–13.

Chicago, Renaissance Society at the University of Chicago. *A Fatal Attraction: Art and the Media* (exhibition catalogue), 1982. Catalogue by Thomas Lawson.

Grundberg, Andy. "In Today's Photography, Imitation Isn't Always Flattery," *The New York Times*, November 14, 1982, pp. H31, 39.

Linker, Kate. "On Artificiality," *Flash Art*, 111 (March 1983), pp. 33–35.

Robert Mangold

Born in North Tonawanda, New York, 1937
Studied at Yale University, New Haven (B.F.A., 1961; M.F.A., 1963)
Lives in New York

Selected One-Artist Exhibitions

1964

Thibaut Gallery, New York

1965

Fischbach Gallery, New York

1971

The Solomon R. Guggenheim Museum, New York

1974

La Jolla Museum of Contemporary Art, California

John Weber Gallery, New York

1977

Museum Haus Lange, Krefeld, West Germany

Kunsthalle Basel, Switzerland

Kunsthalle Bielefeld, West Germany

1982

Stedelijk Museum, Amsterdam

1984

Paula Cooper Gallery, New York

Selected Group Exhibition

1966

The Solomon R. Guggenheim Museum, New York, "Systemic Painting"

1967

Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "A Romantic Minimalism"

1972

Kassel, West Germany, "Documenta 5"

1976

The Museum of Modern Art, New York, "Drawing Now" (traveled)

1977

Kassel, West Germany, "Documenta 6"

1978

Albright-Knox Art Gallery, Buffalo, "American Painting of the 1970s" (traveled)

1982

Musée National d'Art Moderne, Centre Georges Pompidou, Paris, "Nature de Dessin" (traveled)

The Art Institute of Chicago, "74th American Exhibition"

Kassel, West Germany, "Documenta 7"

1983

Independent Curators Incorporated, New York,

"Concepts in Construction: 1910–1980" (traveled)

Selected Bibliography

Amsterdam, Stedelijk Museum. *Robert Mangold: Paintings 1964–1982* (exhibition catalogue), 1982. Essay by Alexander van Grevenstein.

La Jolla, California, La Jolla Museum of Contemporary Art. *Robert Mangold* (exhibition catalogue), 1974. Essay by Naomi Spector.

Krauss, Rosalind. "Robert Mangold: An Interview," *Artforum*, 12 (March 1974), pp. 36–38.

Lippard, Lucy R. "The Silent Art," *Art in America*, 55 (January–February 1967), pp. 58–63.

New York, The Solomon R. Guggenheim Museum. *Robert Mangold* (exhibition catalogue), 1971. Catalogue by Diane Waldman.

Sandy Moore

Born in Gastonia, North Carolina, 1951
Studied at Yale University, New Haven (B.A., 1973; M.F.A., 1975)
Lives in New York

Selected One-Artist Exhibitions

1979

112 Workshop, New York

Center for Art Tapes, Halifax, Nova Scotia

1980

White Columns, New York

Selected Group Exhibitions

1978

The Drawing Center, New York "Drawings from Animated Films: 1914–Present"

1982

The Drawing Center, New York

1983

Whitney Museum of American Art, New York, "1983 Biennial Exhibition"

Whitney Museum of American Art, Downtown Branch, "The Comic Art Show: Cartoons in Painting and Popular Culture"

Selected Bibliography

Marcorelles, Louis. "Notes," *Le Monde*, October 7, 1979, p. 20.

Moore, Sandy. *Robert Breer: Filmmakers Filming*, vol. 7. St. Paul: Film in the Cities; and Minneapolis: Walker Art Center, 1980.

———. "Some Advice and Some Commiseration for the Independent Animation Artist," *University Film Study Center Newsletter*, 8 (February 1978), p. 2.

Sitney, P. Adams. "Deep into the Formalist Schism," *The Village Voice*, April 12, 1983, pp. 55, 94.

Elizabeth Murray

Born in Chicago, 1940
Studied at the School of The Art Institute of Chicago (B.F.A., 1962); Mills College, Oakland,

California (M.F.A., 1964)
Lives in New York

Selected One-Artist Exhibitions

1975
Paula Cooper Gallery, New York
1976
Paula Cooper Gallery, New York
1978
Paula Cooper Gallery, New York
Phyllis Kind Gallery, Chicago
1980
Galerie Mukai, Tokyo
1981
Paula Cooper Gallery, New York
1982
Daniel Weinberg Gallery, Los Angeles
1983
Paula Cooper Gallery, New York
Portland Center for the Visual Arts, Oregon
1984
Paula Cooper Gallery, New York

Selected Group Exhibitions

1972
Whitney Museum of American Art, New York,
"1972 Annual Exhibition: Contemporary Amer-
ican Painting"
1973
Whitney Museum of American Art, New York,
"1973 Biennial Exhibition: Contemporary Amer-
ican Art"
1977
The Solomon R. Guggenheim Museum, New
York, "Nine Artists: Theodoron Awards"
Museum of Contemporary Art, Chicago, "A View
of a Decade"
The New Museum, New York, "Early Works by
Five Contemporary Artists: Ron Gorchov, Eliz-
abeth Murray, Dennis Oppenheim, Dorothea
Rockburne, Joel Shapiro"
New York State Museum, Albany, "New York:
The State of Art"
1979
Whitney Museum of American Art, New York,
"1979 Biennial Exhibition"
1981
Haus der Kunst, Munich, "Amerikanische
Malerei: 1930–1980"
1984
The Museum of Modern Art, New York, "An
International Survey of Recent Painting and
Sculpture"
Whitney Museum of American Art, New York,
"Five Painters in New York"

Selected Bibliography

Kuspit, Donald B. "Elizabeth Murray's Dandyish
Abstraction," *Artforum*, 16 (February 1978), pp.
28–31.
New York, The New Museum. *Early Works by
Five Contemporary Artists* (exhibition cata-
logue), 1977. Introduction by Marcia Tucker;
interviews by Susan Logan, Allan Schwartzman,
and Marcia Tucker.

New York, Whitney Museum of American Art.
Five Painters in New York (exhibition catalogue),

1984. Foreword by Tom Armstrong; introduction
by Richard Marshall; essay by Richard
Armstrong.

Simon, Joan. "Mixing Metaphors. Elizabeth Mur-
ray," *Art in America*, 72 (April 1984), pp. 140–47

Smith, Roberta. "Hidden Manias," *The Village
Voice*, April 17, 1984, p. 95.

Bruce Nauman

Born in Fort Wayne, Indiana, 1941
Studied at the University of Wisconsin, Madison
(B.S., 1964); University of California, Davis
(M.A., 1966)
Lives in Pecos, New Mexico

Selected One-Artist Exhibitions

1966
Nicholas Wilder Gallery, Los Angeles
1968
Leo Castelli Gallery, New York
1969
Galerie Ileana Sonnabend, Paris
1971
Helman Gallery, St. Louis, Missouri
1972
Los Angeles County Museum of Art (traveled)
1975
Albright-Knox Art Gallery, Buffalo
1979
Portland Center for the Visual Arts, Oregon
1981
Rijksmuseum Kröller-Müller, Otterlo, The
Netherlands (traveled)
1982
The Baltimore Museum of Art

Selected Group Exhibitions

1967
Los Angeles County Museum of Art, "American
Sculpture of the Sixties" (traveled)
1969
Kunsthalle Bern, Switzerland, "When Attitudes
Become Form (Works-Concepts-Processes-Situa-
tions-Information)"
Whitney Museum of American Art, New York,
"Anti-Illusion: Procedures/Materials"
1970
The Museum of Modern Art, New York, "Infor-
mation"
1975
Museum of Contemporary Art, Chicago,
"Bodyworks"
1976
San Francisco Museum of Modern Art, "Painting
and Sculpture in California: The Modern Era"
(traveled)
1979
Museum Bochum, West Germany, "Words
Words" (traveled)
1981
Los Angeles County Museum of Art, "Art in Los
Angeles—Seventeen Artists in the Sixties"
1982
Stedelijk Museum, Amsterdam, "'60–'80:
Attitudes/Concepts/Images"

Selected Bibliography

The Baltimore Museum of Art. *Bruce Nauman
Neons* (exhibition catalogue), 1982. Catalogue by
Brenda Richardson

Los Angeles County Museum of Art, and the
Whitney Museum of American Art, New York.
Bruce Nauman: Work from 1965 to 1972 (exhibi-
tion catalogue), 1972. Catalogue by Jane
Livingston and Marcia Tucker

Otterlo, The Netherlands, Rijksmuseum Kroller
Müller. *Bruce Nauman, 1972–1981* (exhibition
catalogue), 1981. Essays by Katharina Schmidt,
Ellen Joosten, and Siegmur Holsten.

Pincus-Witten, Robert. "New York: Bruce Nau-
man," *Artforum*, 6 (April 1968), pp. 63–65

———. "Bruce Nauman: Another Kind of Rea-
soning," *Artforum*, 10 (February 1972), pp.
30–37.

John Newman

Born in New York, 1952
Studied at the Independent Study Program,
Whitney Museum of American Art, New York
(1972); Oberlin College, Ohio (B.A., 1973); Yale
University, New Haven (M.F.A., 1975)
Lives in New York

Selected One-Artist Exhibitions

1977
Center for Advanced Visual Studies, Massa-
chusetts Institute of Technology, Cambridge
City University of New York Graduate Center
Mall
1979
Thomas Segal Gallery, Boston
1981
Reed College, Portland, Oregon

Selected Group Exhibitions

1975
112 Greene Street Gallery, New York, "Sculpture
and Drawings"
1979
Hayden Gallery, Massachusetts Institute of Tech-
nology, Cambridge, "Corners"
1980
Whitney Museum of American Art, New York,
Downtown Branch, "Painting in Relief"
1983
Baskerville + Watson, New York, "Drawing It
Out"
Hamilton Gallery, New York, "New Biomorphism
and Automatism"
1984
Cable Gallery, New York, "Sex"
Lawrence Oliver Gallery, Philadelphia, "Sculpture
1984"
Barbara Toll Gallery, New York, "Drawings"
Daniel Weinberg Gallery, Los Angeles, "Group
Exhibition"

Selected Bibliography

H[enry], G[erit]. "The New Sculpture.
Hamilton," *Art News*, 82 (October 1983), p. 188

Larson, Kay. "Freezing Expressionism," *New York*, April 25, 1983, pp. 95–99.

Onorato, Ronald. "'Corners,' Hayden Gallery, MIT," *Artforum*, 17 (January 1980), p. 75.

Pincus-Witten, Robert. "Entries: Sheer Grunge," *Arts Magazine*, 55 (May 1981), pp. 93–97.

Tom Otterness

Born in Wichita, Kansas, 1952

Studied at the Art Students League, New York (1970); Independent Study Program, Whitney Museum of American Art, New York (1973)
Lives in New York

Selected One-Artist Exhibitions

1983

Brooke Alexander, Inc., New York

1984

Galerie Rudolf Zwirner, Cologne

Selected Group Exhibitions

1980

Collaborative Projects, Inc., New York, "Times Square Show"

1981

Brooke Alexander, Inc., New York, "Represent, Representation, Representative"

1983

Rheinisches Landesmuseum, Bonn, "Back to the USA: Amerikanische Kunst der Siebziger und Achtziger" (traveled)

The Tate Gallery, London, "New Art"

1984

The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"

The Parrish Art Museum, Southampton, New York, "Forming"

San Francisco Museum of Modern Art, "The Human Condition: SFMMA Biennial III"

Whitney Museum of American Art, New York, Downtown Branch, "Visions of Childhood: A Contemporary Iconography"

Selected Bibliography

Blau, Douglas. "New York: Tom Otterness at Brooke Alexander," *Art in America*, 71 (March 1983), pp. 149–50.

Bonn, West Germany, Rheinisches Landesmuseum. *Back to the USA: Amerikanische Kunst der Siebziger und Achtziger* (exhibition catalogue), 1983. Catalogue by Klaus Honnef.

London, The Tate Gallery. *New Art* (exhibition catalogue), 1984. Catalogue by Michael Compton.

San Francisco Museum of Modern Art. *The Human Condition: SFMMA Biennial III* (exhibition catalogue), 1984. Catalogue by Henry Hopkins. Essays by Dorothy Martinson, Wolfgang Max Faust, Achille Bonito Oliva, Klaus Ottmann, and Edward Kienholz.

Southampton, New York, The Parrish Art Museum. *Forming* (exhibition catalogue), 1984. Catalogue by Klaus Kertess.

Ed Paschke

Born in Chicago, 1939

Studied at the School of The Art Institute of Chicago (B.F.A., 1961; M.F.A., 1970)

Lives in Chicago

Selected One-Artist Exhibitions

1970

Deson-Zaks Gallery, Chicago

1971

Hundred Acres Gallery, New York

1973

Richard de Marco Gallery, Edinburgh

1974

Contemporary Arts Center, Cincinnati

Galerie Darthea Speyer, Paris

1977

Phyllis Kind Gallery, Chicago

1978

Phyllis Kind Gallery, New York

1982

Renaissance Society at the University of Chicago (traveled)

1983

Hewlett Gallery, Carnegie-Mellon University, Pittsburgh (traveled)

1984

Phyllis Kind Gallery, New York

Selected Group Exhibitions

1968

Hyde Park Art Center, Chicago, "Nonplussed Some"

1969

Whitney Museum of American Art, New York, "Human Concern/Personal Torment: The Grotesque in American Art"

1972

Museum of Contemporary Art, Chicago, "Chicago Imagist Art"

1973

Whitney Museum of American Art, New York, "1973 Biennial Exhibition: Contemporary American Art"

1980

Sunderland Museum & Art Gallery, England, "Who Chicago? An Exhibition of Contemporary Imagists" (traveled)

1981

Whitney Museum of American Art, New York, "1981 Biennial Exhibition"

Haus der Kunst, Munich, "Amerikanische Malerei: 1930–1980"

1984

The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., "Content: A Contemporary Focus, 1974–1984"
The Corcoran Gallery of Art, Washington, D.C., "The 39th Corcoran Biennial Exhibition of American Painting"

Selected Bibliography

Adams, Brooks. "The Progress of Ed Paschke," *Art in America*, 70 (October 1982), pp. 114–22.

Blumenthal, Lyn, and Kate Horsfield, eds. *Profile: Ed Paschke*, 3 (September 1983). Chicago: Video Data Bank.

Chicago, Museum of Contemporary Art. *Selections from the Dennis Adrian Collection* (exhibition catalogue), 1982. Essay by Mary Jane Jacob.

Chicago, Renaissance Society at the University of Chicago. *Ed Paschke, Selected Works 1976–1981* (exhibition catalogue), 1982. Catalogue by Suzanne Ghez

Liz Phillips

Born in Jersey City, New Jersey, 1951

Studied at Bennington College, Vermont (B.A., 1973)

Lives in New York

Selected One-Artist Exhibitions

1971

Reese Palley Gallery, San Francisco

1974

Artists Space, New York

1975

The Kitchen, New York

1977

City University of New York Graduate Center Mall

1978

René Block Gallery, West Berlin

Stedelijk Museum, Amsterdam

1981

Creative Time, Bronx Frontier Development Ranch, New York

1982

Media Study/Buffalo

Walker Art Center, Minneapolis

1983

Wadsworth Atheneum, Hartford

Selected Group Exhibitions

1969

Art Center of Northern New Jersey, Tenafly, "3-Dimensional Environments"

1971

The Kitchen, New York, "T.V. Dinners"

1974

Pratt Graphics Gallery, New York, "Sumtime"

1980

Peavy Plaza, Minneapolis, "New Music America '80"

1981

Akademie der Künste, West Berlin, "Für Augen und Ohren"

Aspen Center for the Visual Arts, Colorado, "Beyond Object"

San Francisco Museum of Modern Art, "New Music America '81"

1982

Neuberger Museum, State University of New York, College at Purchase, New York, "Soundings"

Chicago Watertower, "New Music America '82"

1983

Merce Cunningham Dance Company, Park Avenue Armory, New York

1984

IBM Japan, Tokyo, "Think Pocket"

Selected Bibliography

Ahlstrom, David. "Liz Phillips: Sunspots," *Computer Music Journal*, 6 (Fall 1982), p. 84.

Flood, Richard. "Reviews: Purchase, 'Soundings,'" *Artforum*, 20 (May 1982), pp. 88–89.

Minneapolis, Walker Art Center. *Sound Syzygy* (exhibition catalogue), 1982. Catalogue by Robert Stearns.

Rockwell, John. "Avant-Garde: Liz Phillips Sound," *The New York Times*, May 14, 1981, p. C16

"Talk of the Town," *The New Yorker*, April 18, 1977, pp. 31–32.

Richard Prince

Born in the Panama Canal Zone, 1949

Lives in New York

Selected One-Artist Exhibitions

1976

Ellen Sragrow Gallery, New York

1980

Artists Space, New York

1981

Metro Pictures, New York

1983

Baskerville + Watson, New York

Institute of Contemporary Arts, London

Richard Kuhlenschmidt Gallery, Los Angeles

Le Nouveau Musée, Lyons, France

1984

Baskerville + Watson, New York

Feature Gallery, Chicago

Riverside Studios, London

Selected Group Exhibitions

1979

Castelli Graphics, New York, "Pictures: Photographs"

1981

Hayden Gallery, Massachusetts Institute of Technology, Cambridge, "Body Language: Figurative Aspects of Recent Art"

The Kitchen, New York, "Pictures and Promises"

Musée National d'Art Moderne, Centre Georges Pompidou, Paris, "Autoportraits"

P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "Couches, Diamonds, and Pies"

1982

Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Image Scavengers: Photography"

Milwaukee Art Museum, "New Figuration in America"

1983

Contemporary Arts Museum, Houston, "The Heroic Figure" (traveled)

The New Museum of Contemporary Art, New York, "Language, Drama, Source, and Vision"

Selected Bibliography

Cambridge, Hayden Gallery, Massachusetts Institute of Technology. *Body Language: Figurative Aspects of Recent Art* (exhibition catalogue), 1981. Catalogue by Roberta Smith.

Crimp, Douglas. "The Photographic Activity of Postmodernism," *October*, 15 (Winter 1980), pp. 91–102.

Grundberg, Andy. "Recycled Images with Eerie Echoes," *The New York Times*, October 21, 1984, p. 16.

Linker, Kate. "Melodramatic Tactics," *Artforum*, 20 (September 1982), pp. 30–32.

———. "On Richard Prince's Photographs," *Arts Magazine*, 57 (November 1982), pp. 120–22.

Susan Rothenberg

Born in Buffalo, 1945

Studied at Cornell University, Ithaca, New York (B.F.A., 1966)

Lives in New York

Selected One-Artist Exhibitions

1975

112 Greene Street Gallery, New York

1976

Willard Gallery, New York

1978

Walker Art Center, Minneapolis

1980

Mayor Gallery, London

Galerie Rudolf Zwirner, Cologne

1981

Akron Art Museum, Ohio

1982

Stedelijk Museum, Amsterdam

1983

Willard Gallery, New York

Los Angeles County Museum of Art (traveled)

1984

Barbara Krakow Gallery, Boston

Selected Group Exhibitions

1976

Fine Arts Gallery, California State University, Los Angeles, "New Work/New York"

1977

New York State Museum, Albany, "New York: The State of Art"

1978

Whitney Museum of American Art, New York, "New Image Painting"

1979

The Grey Art Gallery and Study Center, New York University, "American Painting: The Eighties" (traveled)

Whitney Museum of American Art, New York, "1979 Biennial Exhibition"

1980

United States Pavilion, 39th Venice Biennale, Italy, "Drawings: The Pluralist Decade" (traveled)

1981

Kunsthalle Basel, Switzerland, "Moskowitz/Rothenberg/Schnabel" (traveled)

1982

Martin-Gropius-Bau, West Berlin, "Zeitgeist" Milwaukee Art Museum, "New Figuration in America"

1983

Palacio de Velázquez, Madrid, "Tendencias en Nueva York" (traveled)

Selected Bibliography

Herrera, Hayden. "In a Class by Herself," *Connoisseur*, April 1984, pp. 112–17

Los Angeles County Museum of Art. *Susan Rothenberg* (exhibition catalogue), 1983. Catalogue by Maurice Tuchman

Milwaukee Art Museum. *New Figuration in America* (exhibition catalogue), 1982. Catalogue by Russell Bowman; essay by Peter Schjeldahl

New York, Whitney Museum of American Art. *New Image Painting* (exhibition catalogue), 1978. Catalogue by Richard Marshall.

Nilson, Lisbet. "Susan Rothenberg: 'Every Brushstroke Is a Surprise,'" *Art News*, 83 (February 1984), pp. 46–54.

David Salle

Born in Norman, Oklahoma, 1952

Studied at the California Institute of the Arts, Valencia (B.F.A., 1973; M.F.A., 1975)

Lives in New York

Selected One-Artist Exhibitions

1975

Claire S. Copley Gallery, Los Angeles

1976

Artists Space, New York

1980

Galerie Bruno Bischofberger, Zurich

Annina Nosei Gallery, New York

1981

Mary Boone Gallery, New York

Larry Gagosian Gallery, Los Angeles

1982

Mary Boone Gallery and Leo Castelli Gallery, New York

1983

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

Museum Boymans-van Beuningen, Rotterdam, The Netherlands

1984

Leo Castelli Gallery, New York

Selected Group Exhibitions

1981

Museen der Stadt Köln, Cologne, "Westkunst"

1982

Kassel, West Germany, "Documenta 7"

Martin-Gropius-Bau, West Berlin, "Zeitgeist"

Milwaukee Art Museum, "New Figuration in America"

Walker Art Center, Minneapolis, "Eight Artists The Anxious Edge"

Whitney Museum of American Art, New York, "Focus on the Figure: Twenty Years"

1983
Palacio de Velázquez, Madrid, "Tendencias en Nueva York" (traveled)
The Tate Gallery, London, "New Art"

Selected Bibliography

Ratcliff, Carter. "David Salle," *Interview*, 14 (February 1982), pp. 64–66.

Salle, David. "Images That Understand Us: A Conversation with David Salle and James Well- ing," *Journal* (Los Angeles Institute of Contemporary Art), 27 (June-July 1980), pp. 41–44.

Schjeldahl, Peter. "David Salle Interview," *Journal* (Los Angeles Institute of Contemporary Art), 30 (September-October 1981), pp. 15–21.

———. "The Real Salle," *Art in America*, 72 (September 1984), pp. 180–87.

Schwartz, Sanford. "David Salle: The Art World," *The New Yorker*, April 30, 1984, pp. 104–11.

Kenny Scharf

Born in Los Angeles, 1958
Studied at the School of Visual Arts, New York (B.F.A., 1980)
Lives in New York and Ilhéus, Bahia, Brazil

Selected One-Artist Exhibitions

1981
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York
Fun Gallery, New York
1982
Fun Gallery, New York
1983
Tony Shafrazi Gallery, New York
American Graffiti Gallery, Amsterdam
1984
Larry Gagosian Gallery, Los Angeles
Tony Shafrazi Gallery, New York

Selected Group Exhibitions

1980
Collaborative Projects, Inc., New York, "Times Square Show"
1981
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "New York/New Wave"
1983
Kalamazoo Institute of Arts, Michigan, "New Image/Pattern & Decoration from the Morton G. Neumann Family Collection" (traveled)
Robert Miller Gallery, New York, "Surreal"
Palacio de Velázquez, Madrid, "Tendencias en Nueva York" (traveled)
Rheinisches Landesmuseum, Bonn, "Back to the USA: Amerikanische Kunst der Siebziger und Achtziger" (traveled)
Tony Shafrazi Gallery, New York, "Champions"
Whitney Museum of American Art, New York, Downtown Branch, "The Comic Art Show: Cartoons in Painting and Popular Culture"

1984
International Pavilion, 41st Venice Biennale, Italy, "Open '84"
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "The East Village Scene" (traveled)
San Francisco Museum of Modern Art, "The Human Condition: SFMMA Biennial III"

Selected Bibliography

Alinovi, Francesca. "Twenty-First-Century Slang," *Flash Art*, 114 (November 1983), pp. 23–31.

Madrid, Palacio de Velázquez and Ministerio de Cultura. *Tendencias en Nueva York* (exhibition catalogue), 1983. Edited by Carmen Giménez.

New York, Tony Shafrazi Gallery. *Kenny Scharf* (exhibition catalogue), 1983. Interview with the artist by Tony Shafrazi and Bruno Schmidt.

New York, Whitney Museum of American Art, Downtown Branch. *The Comic Art Show: Cartoons in Painting and Popular Culture* (exhibition catalogue), 1983. Catalogue by John Carlin and Sheena Wagstaff.

Philadelphia, Institute of Contemporary Art of the University of Pennsylvania. *The East Village Scene* (exhibition catalogue), 1984. Catalogue by Janet Kardon. Essays by Irving Sandler and Carlo McCormick.

Cindy Sherman

Born in Glen Ridge, New Jersey, 1954
Studied at the State University of New York, College at Buffalo (B.F.A., 1976)
Lives in New York

Selected One-Artist Exhibitions

1977
Hallwalls, Buffalo
1980
Contemporary Arts Museum, Houston
The Kitchen, New York
1981
Young Hoffman Gallery, Chicago
1982
Texas Gallery, Houston
Larry Gagosian Gallery, Los Angeles
Metro Pictures, New York
1983
The Saint Louis Art Museum
1984
Seibu Museum of Art, Tokyo
Akron Art Museum (traveled)

Selected Group Exhibitions

1976
Artists Space, New York, "Hallwalls"
1980
Lisson Gallery, London, "An International Exhibition of Fourteen New Artists"
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, "Autoportraits"
Hayden Gallery, Massachusetts Institute of Technology, Cambridge, "Body Language: Figurative Aspects of Recent Art"

1982
Walker Art Center, Minneapolis, "Eight Artists: The Anxious Edge"

1982
Kassel, West Germany, "Documenta 7"
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Image Scavengers: Photography"

1983
Whitney Museum of American Art, New York, "1983 Biennial Exhibition"
The Tate Gallery, London, "New Art"
1984
Contemporary Arts Museum, Houston, "The Heroic Figure" (traveled)

Selected Bibliography

Cambridge, Hayden Gallery, Massachusetts Institute of Technology. *Body Language: Figurative Aspects of Recent Art* (exhibition catalogue), 1981. Essay by Roberta Smith.

Houston, Contemporary Arts Museum. *Cindy Sherman: Photographs* (exhibition brochure), 1980. Essay by Linda Cathcart.

Houston, Contemporary Arts Museum. *The Heroic Figure* (exhibition catalogue), 1984. Essays by Linda Cathcart and Craig Owens.

Philadelphia, Institute of Contemporary Art of the University of Pennsylvania. *Image Scavengers: Photography* (exhibition catalogue), 1982. Essay by Paula Marincola.

Schjeldahl, Peter. *Cindy Sherman*. New York: Pantheon Books, 1984.

Laurie Simmons

Born in Great Neck, New York, 1949
Studied at the Tyler School of Art of Temple University, Elkins Park, Pennsylvania (B.F.A., 1971)
Lives in New York

Selected One-Artist Exhibitions

1979
Artists Space, New York
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York
1981
Diane Brown Gallery, Washington, D.C.
Metro Pictures, New York
1983
CEPA Gallery, Buffalo
Metro Pictures, New York
1984
International With Monument, New York
Tanja Grunert Gallery, Stuttgart

Selected Group Exhibitions

1980
University Art Museum, University of California, Santa Barbara, "Invented Images"
1981
Albright-Knox Art Gallery, Buffalo, "Figures: Forms and Expressions"
Hayden Gallery, Massachusetts Institute of Technology, Cambridge, "Body Language: Figurative Aspects of Recent Art"

Aspects of Recent Art"

The Kitchen, New York, "Pictures and Promises" 1982

Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Image Scavengers: Photography"

White Columns, New York, "Public Vision" 1983

The High Museum of Art, Atlanta, "Subjective Vision"

Marlborough Gallery, New York, "In Plato's Cave"

1984

Contemporary Arts Center, Cincinnati, "Disarming Images" (traveled)

Whitney Museum of American Art, New York, Downtown Branch, "Visions of Childhood: A Contemporary Iconography"

Riverside Studios, London, "Between Here and Nowhere"

Selected Bibliography

Grundberg, Andy. "Post-Modernists in the Mainstream," *The New York Times*, November 20, 1983, pp. 27, 43.

———. "Seeing the World as Artificial," *The New York Times*, March 27, 1983, p. 32.

Klein, Michael R. "Laurie Simmons," *Arts Magazine*, 55 (May 1981), p. 4.

Onorato, Ronald J. "The Photography of Laurie Simmons," *Arts Magazine*, 57 (April 1983), pp. 122–23.

Ned Smyth

Born in New York, 1948

Studied at Kenyon College, Ohio (B.A., 1970)

Lives in New York

Selected One-Artist Exhibitions

1974

112 Greene Street Gallery, New York

1976

Holly Solomon Gallery, New York

1977

Holly Solomon Gallery, New York (collaboration with Brad Davis)

1978

Dag Hammarskjöld Plaza, New York

The Hudson River Museum, Yonkers, New York 1980

Holly Solomon Gallery, New York

The Mayor Gallery, London

Galerie Bruno Bischofberger, Zurich

1982

Holly Solomon Gallery, New York (collaboration with Brad Davis)

Holly Solomon Gallery, New York

1983

Holly Solomon Gallery, New York

Selected Group Exhibitions

1973

112 Greene Street Gallery, New York, "Group Exhibition"

1976

Fine Arts Building, New York, "Sculptors' Drawings"

Akademie der Künste, West Berlin, "SoHo—Downtown Manhattan" (traveled)

1977

Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Improbable Furniture"

1978

Contemporary Arts Center, Cincinnati, "Arabesque"

1980

Mannheimer Kunstverein, Mannheim, West Germany, "Dekor" (traveled)

The Wellesley College Art Museum, Jewett Arts Center, Wellesley, Massachusetts, "Aspects of the 70s: Sitework"

1982

Alberta College of Art Gallery, Calgary, Canada, "Decoration and Representation"

Kestner-Gesellschaft, Hannover, West Germany, "New York Now" (traveled)

1984

The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"

Selected Bibliography

Blau, Douglas. "Ned Smyth," *Flash Art*, 96–97 (March–April 1980), pp. 17–18.

deAk, Edit. "Reviews," *Artforum*, 16 (December 1977), p. 63.

Morgan, Susan, and Dena Shottenkirk. "Ned Smyth: An Interview," *Real Life*, 8 (Spring–Summer 1982), pp. 25–28.

Rickey, Carrie. "Smyth, Schmidt, Smitten," *The Village Voice*, January 14, 1980, p. 78.

Russell, John. "Art: From Ned Smyth, A Mosaic Tantalizer," *The New York Times*, January 29, 1982, p. C22.

James Surls

Born in Terrell, Texas, 1943

Studied at Henderson County Junior College,

Athens, Texas (1961–63); Sam Houston State

College, Huntsville, Texas (B.S., 1966);

Cranbrook Academy of Art, Bloomfield Hills,

Michigan (M.F.A., 1969)

Lives in Splendora, Texas

Selected One-Artist Exhibitions

1974

Tyler Museum of Art, Tyler, Texas

Delahunty Gallery, Dallas

1975

Contemporary Arts Museum, Houston

1980

Allan Frumkin Gallery, New York

1981

Daniel Weinberg Gallery, San Francisco

1982

Akron Art Museum

The Saint Louis Art Museum

1984

Delahunty Gallery, New York

Fuller Golden Gallery, San Francisco

Dallas Museum of Fine Arts

Selected Group Exhibitions

1971

Arkansas Arts Center, Little Rock, "14th Annual Delta Art Exhibition"

1974

Beaumont Art Museum, Beaumont, Texas, "First Biennial Invitational Painting and Sculpture Exhibition"

1975

Houston, Texas, "Monumental Sculpture" Houston 1975"

University Gallery, Southern Methodist University, Dallas, "The Dog Show"

1977

The Solomon R. Guggenheim Museum, New York, "Nine Artists: Theodoron Awards"

1979

Whitney Museum of American Art, New York, "1979 Biennial Exhibition"

1982

San Francisco Museum of Modern Art, "20 American Artists: Sculpture 1982"

1983

Whitney Museum of American Art, New York, "Minimalism to Expressionism: Painting and Sculpture Since 1965 from the Permanent Collection of the Whitney Museum of American Art" 1984

Whitney Museum of American Art, New York (organizer), "American Art Since 1970: Painting, Sculpture, and Drawings from the Collection of the Whitney Museum of American Art, New York" (traveling exhibition)

Hayden Gallery, Massachusetts Institute of Technology, Cambridge, "Visions of Paradise:

Installations by Vito Acconci, David Ireland, and James Surls"

Selected Bibliography

"A Conversation with James Surls," *Allan Frumkin Gallery Newsletter*, 14 (Spring 1982), pp. 1–3.

Dallas Museum of Fine Arts. *Visions: James Surls, 1974–1984* (exhibition catalogue), 1984. Essay by Sue Graze.

Tyler, Texas, Tyler Museum of Art. *James Surls Sculptor* (exhibition catalogue), 1974. Essay by Janet Kutner.

Robert Therrien

Born in Chicago, 1947

Studied at the Brooks Institute, Santa Barbara (B.F.A., 1970); University of Southern California, Los Angeles (M.F.A., 1973)

Lives in Los Angeles

Selected One-Artist Exhibitions

1975

Ruth S. Schaffner Gallery, Los Angeles

1978

Holly Solomon Gallery, New York

1979

Los Angeles Institute of Contemporary Art

1982

Ace Gallery, Los Angeles

1984

Hoshour Gallery, Albuquerque, New Mexico

The Museum of Contemporary Art, Los Angeles

Selected Group Exhibitions

1977

La Jolla Museum of Contemporary Art, California, "Four Californians"

1980

San Diego Museum of Art, California, "Sculpture in California, 1975–80"

1984

San Antonio Museum of Art, Texas, "Awards in the Visual Arts 3" (traveled)

Ace Gallery, Los Angeles, "Four Sculptors"

International Pavilion, 41st Venice Biennale, Italy, "Open '84"

Selected Bibliography

Knight, Christopher. "Artist Robert Therrien Tackles Figure-Ground Relationship," *Los Angeles Herald Examiner*, March 14, 1982, p. E8.

La Jolla, California, La Jolla Museum of Contemporary Art. *Four Californians* (exhibition catalogue), 1977. Essay by Richard Armstrong.

Los Angeles, The Museum of Contemporary Art. *Robert Therrien* (exhibition catalogue), 1984. Essay by Julia Brown.

Mallinson, Constance. "Robert Therrien at M.O.C.A.," *Art in America*, 72 (October 1984), pp. 211–13.

Seldis, Henry. "Robert Therrien at Ruth S. Schaffner," *Los Angeles Times*, December 19, 1975, part IV, p. 10.

TODT

TODT consists of four artists who wish to remain anonymous; they live in New York.

Selected Exhibitions

1978

The Historical Society of the City of Round Lake, New York

1980

Greene Street Flea Market, New York

1983

Hallwalls, Buffalo

1984

P.P.O.W., New York

Tower Gallery, New York

Selected Group Exhibitions

1981

Gowanus Memorial Artyard, Brooklyn, "Gowanus Monumental Show I"

1982

Gowanus Memorial Artyard, Brooklyn, "Gowanus Monumental Show II"

1984

P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "Salvaged: Altered Everyday Objects"

Selected Bibliography

Darton, Eric. *East Village Eye*, 21 (May-June 1982).

Larson, Kay. "The Gowanus Guerrillas," *New York*, June 8, 1981, pp. 62–63.

Moufarrage, Nicolas. "The Year After," *Flash Art*, 118 (Summer 1984), pp. 51–55.

Bill Viola

Born in New York, 1951

Studied at Syracuse University, New York (B.F.A., 1973)

Lives in Long Beach, California

Selected One-Artist Exhibitions

1975

Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York

1977

The Kitchen, New York

1979

The Museum of Modern Art, New York

1980

Long Beach Museum of Art, California

1981

Vancouver Art Gallery, British Columbia

1982

Seibu Museum of Art, Tokyo

Whitney Museum of American Art, New York

1983

Musée d'Art Moderne de la Ville de Paris, France

Selected Group Exhibitions

1974

Kölnischer Kunstverein, Cologne, "Projekt '74"

John F. Kennedy Center for the Performing Arts, Washington, D.C., "Art Now '74"

1977

Kassel, West Germany, "Documenta 6"

1980

The Museum of Modern Art, New York,

"Projects: Video"

1982

Art Gallery of New South Wales, Sydney,

"Sydney Biennial"

1983

Museum of Fine Arts, Santa Fe, New Mexico,

"Video as Attitude"

Palais des Beaux-Arts, Charleroi, Belgium, "Art

Video: Retrospectives et Perspectives"

Whitney Museum of American Art, New York,

"1983 Biennial Exhibition"

1984

Long Beach Museum of Art, California, "California Video 1984"

Stedelijk Museum, Amsterdam, "The Luminous Image"

Selected Bibliography

Hoberman, J. "Video—The Arts," *Omni*, 5 (May 1983), pp. 32, 147.

Long Beach, California, Long Beach Museum of Art. *Video: A Retrospective, Long Beach Museum of Art 1974–1984* (exhibition catalogue), 1984. Essay by Bill Viola.

Sturken, Marita. "Temporal Interventions: The Videotapes of Bill Viola," *Afterimage*, 10 (Summer 1982), pp. 28–31.

Viola, Bill. "Sight Unseen: Enlightened Squirrels and Fatal Experiments," *Video 80*, Spring 1982, pp. 31–33.

———. "Will There Be Condominiums in Data Space?" *Video 80*, Fall 1982, pp. 36–41.

Terry Winters

Born in New York, 1949

Studied at Pratt Institute, Brooklyn (B.F.A., 1971)

Lives in New York

Selected One-Artist Exhibitions

1982

Sonnabend Gallery, New York

1983

Karen and Jean Bernier Gallery, Athens, Greece

Reed College, Portland, Oregon

1984

Sonnabend Gallery, New York

Daniel Weinberg Gallery, Los Angeles

Selected Group Exhibitions

1977

The Drawing Center, New York, "Summer/77"

P.S. 1, Institute for Art and Urban Resources,

Long Island City, New York, "A Painting Show"

1981

Delahunty Gallery, Dallas, "Committed to Paint"

1983

Hayden Gallery, Massachusetts Institute of Technology, Cambridge, "Affinities"

The Tate Gallery, London, "New Art"

1984

The Museum of Modern Art, New York, "An

International Survey of Recent Painting and

Sculpture"

Renaissance Society at the University of Chicago,

"The Meditative Surface"

Selected Bibliography

Carlson, Prudence. "Terry Winters at Sonnabend," *Art in America*, 71 (March 1983), pp. 153–54.

Dallas, Delahunty Gallery. *Committed to Paint* (exhibition catalogue), 1981. Catalogue by Klaus Kertess.

Larson, Kay. "Terry Winters," *New York*, February 27, 1984, p. 59.

Lichtenstein, Therese. "Terry Winters," *Arts Magazine*, 57 (February 1983), p. 33.

Liebmann, Lisa. "Terry Winters, Sonnabend Gallery," *Artforum*, 21 (February 1983), p. 72.

Joel-Peter Witkin

Born in Brooklyn, New York, 1939
Studied at Cooper Union (B.A., 1974); University of New Mexico, Albuquerque (M.A., 1976)
Lives in Albuquerque, New Mexico

Selected One-Artist Exhibitions

1969
Moore College of Art, Philadelphia
1976
Art Museum, University of New Mexico, Albuquerque
1980
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York
1981
Hardison Fine Arts, Ltd., New York
1983
Stedelijk Museum, Amsterdam
1983
Provinciale Museum voor Actuele Kunst, Hasselt, Belgium
1984
Paul Cava Gallery, Philadelphia
Institute of Contemporary Art, Boston
Pace MacGill, New York
Washington State University, Pullman

Selected Group Exhibitions

1981
Ferens Art Gallery, Hull, England, "Photographer as Printmaker"
1982
Emily Lowe Gallery, Hofstra University, Hempstead, New York, "Androgyny in Art"
1983
Musée National D'Art Moderne, Centre Georges Pompidou, Paris, "Images Fabriquées"
1984
San Francisco Museum of Modern Art, "The Human Condition: SFMMA Biennial III"
Henry Art Gallery, University of Washington, Seattle, "Confrontations"
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., "Content: A Contemporary Focus, 1974–1984"

Selected Bibliography

Albright, Thomas. "Perversely Fascinating Nightmares," *San Francisco Chronicle*, July 30, 1983, p. 33.
Badger, Geraldo. "Beyond Arbus and Bacon—The Photographs of Joel-Peter Witkin," *Zien*, 5 (1983), p. 20.
Edwards, Owen. "Dancing with Death," *American Photographer*, 11 (August 1983), pp. 29–30.
Fischer, Hal. "Joel-Peter Witkin: The Dark End of the Spektrum," *Fotografie*, 32–33 (1984), pp. 30–37.
Kozloff, Max. "Contention Between Two Critics About a Disagreeable Beauty," *Artforum*, 22 (February 1984), pp. 45–53.

David Wojnarowicz

Born in Red Bank, New Jersey, 1954
Lives in New York

Selected One-Artist Exhibitions

1982
Alexander Milliken Gallery, New York
1983
Hal Bromm Gallery, New York
1984
Civilian Warfare, New York
Gracie Mansion Gallery, New York

Selected Group Exhibitions

1980
Mudd Club, New York, "Lower Manhattan Drawing Show"
1982
Gracie Mansion Gallery, New York, "Famous Show"
1983
Brooklyn Terminal, New York, "The Terminal Show"
Limbo Lounge, New York, "Acid Paintings"
1984
Indianapolis Museum of Art, "Painting and Sculpture 1984"
White Columns, New York, "Too Young for Vietnam"

Selected Bibliography

Adams, Brooks. "David Wojnarowicz," *Art in America*, 72 (May 1984), p. 166.
Goldstein, Ricardo. "Heroes and Villains in the Arts—Hudson River School," *The Village Voice*, January 3, 1984, p. 38.
McCormick, Carlo. "David Wojnarowicz: A Man of Many Talents," *East Village Eye*, 45 (July 1984), pp. 18–19.
Robinson, Walter, and Carlo McCormick. "Slouching Towards Avenue D," *Art in America*, 72 (Summer 1984), pp. 134–61.

Robert Yarber

Born in Dallas, 1948
Studied at Cooper Union College, New York (B.F.A., 1971); Louisiana State University, Baton Rouge (M.F.A., 1974)
Lives in Austin, Texas, and Oakland, California

Selected One-Artist Exhibitions

1974
Art Gallery, University of New Orleans, Louisiana
1981
Simon Lowinsky Gallery, Los Angeles
Simon Lowinsky Gallery, San Francisco
1983
Steven Lieber Gallery, San Francisco
1984
Mattingly Baker Gallery, Dallas
Asher/Faure Gallery, Los Angeles

Selected Group Exhibitions

1971
Smith College Museum of Art, Northampton, Massachusetts, "Painterly Realism" (traveled)
1979
The Oakland Museum, California, "Bay Area Artist Exhibition"
1981
Los Angeles Institute of Contemporary Art, "Humor in Art"
1982
San Francisco Art Institute Galleries, "New Bay Area Painting and Sculpture"
1983
Fisher Gallery, University of Southern California, Los Angeles, "Ceci N'est Pas le Surréalisme: California: Idioms of Surrealism" (traveled)
San Antonio Art Institute, Texas, "Figurative Drawing in Texas"
1984
The New Museum of Contemporary Art, New York, "New Work: New York/Outside New York"
San Francisco Museum of Modern Art, "The Human Condition: SFMMA Biennial III"
United States Pavilion, 41st Venice Biennale, Italy, "Paradise Lost/Paradise Regained: American Visions of the New Decade" (traveled)

Selected Bibliography

Los Angeles, University of Southern California and Art in California Books. *Ceci N'est Pas le Surréalisme: California: Idioms of Surrealism* (exhibition catalogue), 1983. Catalogue by Marie de Alcuaz.
New York, The New Museum of Contemporary Art. *New Work: New York/Outside New York* (exhibition catalogue), 1984. Catalogue by Lynn Gumpert and Ned Rifkin.
San Francisco Art Institute Galleries. *New Bay Area Painting and Sculpture* (exhibition catalogue), 1982. Catalogue by Christopher Brown and Judith Dunham.
San Francisco Museum of Modern Art. *The Human Condition: SFMMA Biennial III* (exhibition catalogue), 1984. Catalogue by Henry Hopkins. Essays by Dorothy Martinson, Wolfgang Max Faust, Achille Bonito Oliva, Klaus Ottmann, and Edward Kienholz.
Venice, Italy, United States Pavilion, 41st Venice Biennale. *Paradise Lost/Paradise Regained: American Visions of the New Decade* (exhibition catalogue), 1984. Catalogue by Marcia Tucker

Film Schedule

Second-Floor Film/Video Gallery

Tuesday 2:00, 6:00

Wednesday-Saturday 12:00

Sunday 1:00

Program I

Wednesday, March 13–Tuesday, March 19

Lizzie Borden

Program II

Wednesday, March 20–Tuesday, March 26

Ken Kobland

Program III

Wednesday, March 27–Tuesday, April 2

Peter Hutton

Holly Fisher

Program IV

Saturday, April 13–Friday, April 19

Sheila McLaughlin/Lynne Tillman

Program V

Saturday, April 20–Friday, April 26

Ericka Beckman

Pooh Kaye/Elisabeth Ross

Jane Aaron

Robert Breer

Program VI

Saturday, April 27–Friday, May 3

Morgan Fisher

Douglas Davis

Program VII

Thursday, May 9–Tuesday, May 14

Ken Jacobs

Program VIII

Tuesday, May 28–Sunday, June 2

Warren Sonbert

Sandy Moore

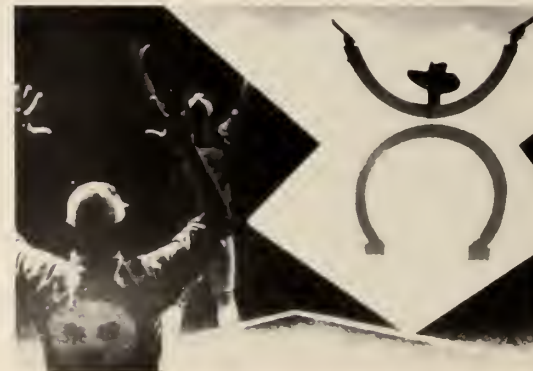
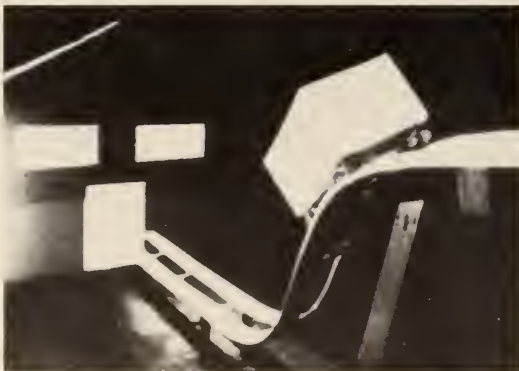
Larry Gottheim



Jane Aaron

Remains to Be Seen, 1983
16mm film, color, 7 minutes
Lent by the artist

Traveling Light, 1985
16mm film, color, 2 minutes
Lent by the artist
Film Program V



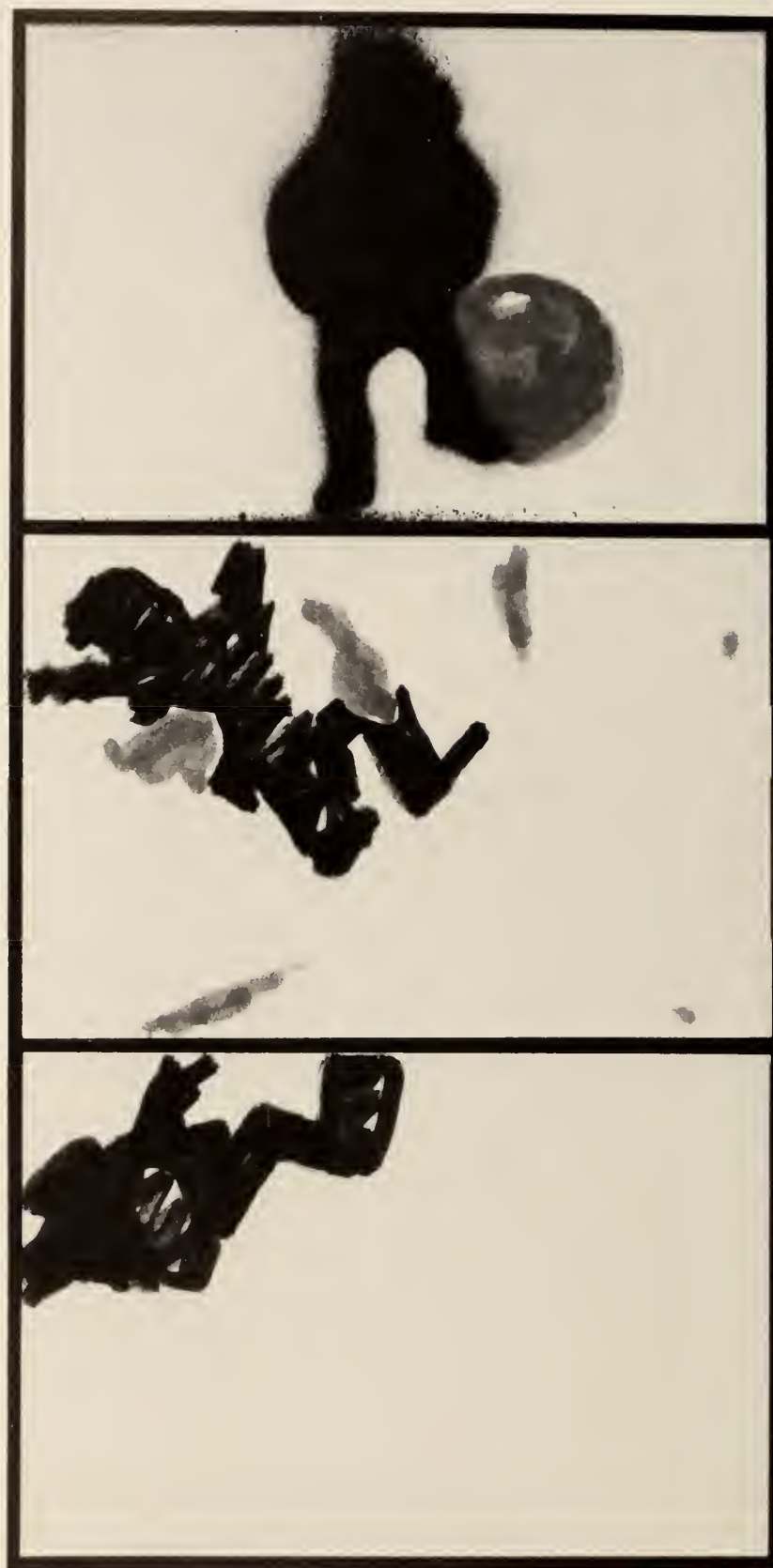
Ericka Beckman

You the Better, 1983
16mm film, color, 35 minutes
Lent by the artist
Film Program V



Lizzie Borden

Born in Flames, 1983
16mm film, color, 82 minutes
Lent by the artist
Film Program I



Robert Breer

Trial Balloons, 1983
16mm film, color, 6 minutes
Lent by the artist
Film Program V



Douglas Davis

(Psycho Mein Amour), 1983.
16mm film, black and white, 35 minutes
Lent by the artist, courtesy Ronald Feldman Fine
Arts Inc., New York
Film Program VI



Holly Fisher

Rushlight, 1984
16mm film, color, 40 minutes
Lent by the artist
Film Program III



Morgan Fisher

Standard Gauge, 1984
16mm film, color, 35 minutes
Lent by the artist
Film Program VI



Larry Gottheim

Natural Selection, 1984
16mm film, color, 35 minutes
Lent by the artist
Film Program VIII



Peter B. Hutton

New York Portrait Part II, 1983
16mm film, black and white, 15 minutes
Lent by the artist
Film Program III



Ken Jacobs

Making Light of History: The Philippines Adventure, 1984

16mm film, black and white, 120 minutes

Lent by the artist

Film Program VII



Pooh Kaye
Elisabeth Ross

Sticks on the Move, 1983
 16mm film, color, 5 minutes
 Lent by the artists
 Film Program V



Ken Kobland

*The Communists Are Comfortable and 3 Other
Stories, 1984*

16mm film, black and white and color,

73 minutes

Lent by the artist

Film Program II



Sheila McLaughlin
Lynne Tillman

Committed, 1984
16mm film, black and white, 77 minutes
Lent by the artists
Film Program IV



Warren Sonbert

A Woman's Touch, 1983
16mm film, color, 23 minutes
Lent by the artist, courtesy Film-makers' Cooperative, New York
Film Program VIII

Jane Aaron

Born in New York, 1948
Studied at Boston University (B.F.A., 1965)
Lives in New York

Selected One-Artist Exhibitions

1981
Animator's Gallery, New York
Columbia Museum, Columbia, South Carolina
The High Museum of Art, Atlanta
Virginia Museum of Fine Arts, Richmond
1982
American Center, Paris
The Ghent School of Art, Ghent, Belgium
Woodstock Media Center, Woodstock, New York
1983
Fairbanks Art Association, Alaska
1984
California Institute of the Arts, Valencia
Vanderbilt Art Gallery, Nashville, Tennessee

Selected Group Exhibitions

1974
The Museum of Modern Art, New York, "Best of Zagreb International Animation Festival" (traveled)
1978
New York Film Festival, Animation Festival
1981
Neuberger Museum, State University of New York, College at Purchase, "Soundings"
International Animation Festival, Annecy, France
1982
Montreal Museum of Fine Arts, "The Art of Animated Films" (traveled)
1983
Edinburgh International Film Festival
The Museum of Modern Art, New York, "Best of Annecy" (traveled)
1984
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., "New Animation"
Los Angeles Film Exposition

Selected Bibliography

Frames: A Selection of Drawings and Statements by Independent American Animators. New York: Assembled by George Griffin, 1978.

Millsapps, Jan. "Animator Brings to Life Movement on Massive Scale," *The State*, Columbia, South Carolina, May 15, 1981, p. 6B.

New York, The Museum of Modern Art. "Jane Aaron Program," *Circulating Film Library Catalog*, 1984, p. 200.

Purchase, New York, Neuberger Museum, State University of New York, College at Purchase. *Soundings* (exhibition catalogue), 1981. Essay by Lucy Fischer, pp. 24-29.

Thibault, Isabelle. "Jane Aaron: Quand réalité et fiction se fondent. . . ." *Banc-Titre*, December 1981, pp. 17, 20.

Ericka Beckman

Born in Hempstead, New York, 1951
Studied at Washington University, St. Louis (B.F.A., 1974); Independent Study Program, Whitney Museum of American Art, New York (1975); California Institute of the Arts, Valencia (M.F.A., 1976)
Lives in New York

Selected One-Artist Exhibitions

1982
Boston Film/Video Foundation
Media Study/Bufalo
1983
Chicago Filmmakers, Chicago
The Kitchen, New York
Millennium, New York
1984
Donnell Media Center, New York
Institute of Contemporary Arts, London
Los Angeles Contemporary Exhibitions (L.A.C.E.)
Pacific Film Archive, University Art Museum, University of California, Berkeley

Selected Group Exhibitions

1981
Anthology Film Archives, New York, "Super-8 Survey"
Bleecker Street Cinema, New York, "Super-8 Series"
1982
Artists Space, New York, "Grand Galop"
1983
New York Film Festival
Whitney Museum of American Art, New York, "1983 Biennial Exhibition"
1984
International With Monument, New York, "Still Life with Transaction"
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, "Alibis"
Nature Morte, New York, "Ericka Beckman, Stephen Frailey, Noelle Hoeppe, David Robbins"
Wadsworth Atheneum, Hartford, "Women as Directors" (traveled)

Selected Bibliography

Banes, Sally. "Imagination and Play: The Films of Ericka Beckman," *Millennium Film Journal*, 13 (Fall-Winter 1983-84), pp. 98-112.

Beckman, Ericka. "Drawings for *You the Better*." In *Cave Canem*. Edited by John Miller, New York: Cave Canem Books, 1983.

Hoberman, J. "A Kind of Close Encounter," *The Village Voice*, December 13, 1983, p. 76.

Rickey, Carrie. "Popcorn and Canvas," *Artforum*, 22 (December 1983), pp. 64-69.

Tallahassee, Florida State University, and International With Monument, New York. *Natural Genre* (exhibition catalogue), 1984. Catalogue by Richard Milazzo.

Lizzie Borden

Born in Detroit, 1950
Studied at Wellesley College (B.A., 1971);
Queens College, New York (M.F.A., 1973)
Lives in New York

Selected One-Artist Exhibitions

1983
Film Forum, New York
The Museum of Modern Art, New York

Selected Group Exhibitions

1983
Berlin Film Festival, West Germany
Edinburgh International Film Festival
London Film Festival
Montreal Film Festival
Munich Film Festival
Seaux-Paris Film Festival
Sydney Film Festival
Toronto Film Festival

Selected Bibliography

Borden, Lizzie. "Cosmologies," *Artforum*, 11 (October 1972), pp. 45–50.

———. "The New Dialectic," *Artforum*, 12 (March 1974), pp. 44–51.

Hulser, Kathleen. "Reviews: Les Guérillères," *Afterimage*, 11 (January 1984), pp. 14–15.

Pally, Marcia. "Is There Revolution after the Revolution?" *The Village Voice*, November 15, 1983, pp. 60–61.

Philadelphia, Institute of Contemporary Art of the University of Pennsylvania. *Video Art* (exhibition catalogue), 1975. Essay by Lizzie Borden.

Robert Breer

Born in Detroit, 1926
Studied at Stanford University, Stanford, California (B.A., 1949)
Lives in South Nyack, New York

Selected One-Artist Exhibitions

1956
Palais des Beaux-Arts, Brussels
1961
Charles Cinema, New York
1965
Galeria Bonino, New York
1969
Museum of Contemporary Art, Chicago
1970
The Museum of Modern Art, New York
1975
Film Forum, New York
The Museum of Modern Art, New York
1980
Whitney Museum of American Art, New York
1981
Association of Motion Picture Arts and Sciences, Los Angeles
1983
Gallery on the Cam, Cambridge, England (traveled)

Selected Group Exhibitions

1961
Stedelijk Museum, Amsterdam, "International Exhibition of Art in Motion"
1967
The National Museum of Modern Art, Tokyo, "The American Experimental Film"
1970
The Museum of Modern Art, New York, "Information"
1971
Whitney Museum of American Art, New York, "Twelve Short Trips"
1972
Whitney Museum of American Art, New York, "An Animation Festival"
1973
Yale University, New Haven, "Options and Alternatives"
1974
Montreux, Switzerland, "New Forms in Film"
1979
Hayward Gallery, London, "Film as Film"
1981
Whitney Museum of American Art, New York, "1981 Biennial Exhibition"
1983
Whitney Museum of American Art, New York, "1983 Biennial Exhibition"

Selected Bibliography

Hanhardt, John G. "Robert Breer," Whitney Museum of American Art, New American Film-makers Series, May 14–June 1, 1980 (program note).

Hoberman, J. "Robert Breer's Animated World," *American Film*, 5 (September 1980), pp. 46, 48, 68.

London, Arts Council of Great Britain. *Robert Breer* (exhibition catalogue), 1983. Catalogue by David Curtis.

Mendelson, Lois. *Robert Breer—A Study of His Work in the Context of the Modernist Tradition*. Ann Arbor, Michigan: U.M.I. Research Press, 1981.

Sitney, P. Adams. *Visionary Film: The American Avant-Garde 1943–1978*. Second edition. New York: Oxford University Press, 1979.

Douglas Davis

Born in Washington, D.C., 1933
Studied at Abbot Art School, Washington, D.C. (1951); American University, Washington, D.C. (B.A., 1956); Rutgers University, New Brunswick, New Jersey (M.A., 1958)
Lives in New York

Selected One-Artist Exhibitions

1972
Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York
1976
San Francisco Museum of Modern Art
1977
Ronald Feldman Fine Arts Inc., New York

1978
Neuer Berliner Kunstverein, West Berlin
1979
Galerie Stampa, Basel
1980
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York
1981
Whitney Museum of American Art, New York
1982
Muzeum Sztuki, Lodz, Poland
1983
Wadsworth Atheneum, Hartford
1984
Ronald Feldman Fine Arts Inc., New York

Selected Group Exhibitions

1970
Finch College Museum of Contemporary Art, "Ten Videotape Performances"
1974
Kölischer Kunstverein, Cologne, "Projekt '74"
1975
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Video Art"
Whitney Museum of American Art, New York, "Projected Video"
1977
Kassel, West Germany, "Documenta 6"
1979
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "The Altered Photograph"
1982
Ronald Feldman Fine Arts Inc., New York, "Revolutions per Minute (The Art Record)" (traveled)
The Museum of Modern Art, New York, "Video + Satellite"
1983
The New Museum of Contemporary Art, New York, "Language, Drama, Source, & Vision, II"
1984
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., "Content: A Contemporary Focus 1974–1984"

Selected Bibliography

Lodz, Poland, Muzeum Sztuki, and ZPAF, Warsaw. *Douglas Davis: Video, Obiekty, Grafika* (exhibition catalogue), 1982. Essays by Urszula Czar-toryska, John G. Hanhardt, and Irving Sandler.

Syracuse, New York, Everson Museum of Art of Syracuse and Onondaga County. *Douglas Davis: Events, Drawings, Objects, Videotapes 1967–1972* (exhibition catalogue), 1972. Essays by James Harithas, David Ross, and Nam June Paik.

West Berlin, Neuer Berliner Kunstverein and DAAD. *Douglas Davis: Arbeiten/Works 1970–1977, Berlin 1977–1978* (exhibition catalogue), 1978. Essays by Willem Schmied, Wulf Herzogenrath, and Ann-Sargent Wooster.

Holly Fisher

Born in Boston, 1942
Studied at Barnard College, New York (B.A.,

1964); New York University (M.A., 1981)
Lives in New York

Selected One-Artist Exhibitions

1977
Institute of Contemporary Art, Boston
1978
Boston Film/Video Foundation
1979
Collective for Living Cinema, New York
Millennium, New York
1981
Millennium, New York
1982
Pasadena Filmforum, Pasadena, California
Donnell Media Center, New York
The Arsenal, West Berlin (traveled)
1984
Millennium, New York
The Museum of Modern Art, New York

Selected Group Exhibitions

1967
American Film Festival, New York
1969
Atlanta International Film Festival
1970
Ann Arbor Film Festival, Michigan
1974
Bradford College, Haverhill, Massachusetts,
"Flaherty Film Seminar"
1982
Encounter Cinema, University of California, Los
Angeles, Traction Gallery, "Women Independents
Survey"
1984
A.I.R. Gallery, New York, "Artists as Filmmakers"
Collective for Living Cinema, New York, "Black
Maria Award Winners"

Selected Bibliography

Baumgarten, Ruth. "Beklemmung und Faszina-
tion," *Frankfurter Allgemeine Zeitung*, June 23,
1983, p. 35.
Brown, Barbara. "New Boston Filmmakers Have
Power to Delight," *Quincy Patriot Ledger*, May
13, 1977, p. 36.
Künzel, Uwe. "Das Kino der Neuen Bilder,"
Badische Zeitung, June 9, 1982, p. 34.
Stewart, Robert. "Two Local Talents," *The Real
Paper*, May 21, 1977, p. 34.

Morgan Fisher

Born in Washington, D.C., 1942
Studied at Harvard University, Cambridge, Mas-
sachusetts (B.A., 1964); University of Southern
California, Los Angeles (1964–65); University of
California, Los Angeles (1965–66)
Lives in Santa Monica, California

Selected One-Artist Exhibitions

1974
Pratt Institute, Brooklyn

1975
Pacific Film Archive, University Art Museum, Uni-
versity of California, Berkeley
1976
Anthology Film Archives, New York
Museum of Art, Carnegie Institute, Pittsburgh
The Museum of Modern Art, New York
1977
Otis Art Institute, Los Angeles
1978
Collective for Living Cinema, New York
1979
Boston Film/Video Foundation
1980
Media Study/Buffalo
1981
P.S. 1, Institute for Art and Urban Resources,
Long Island City, New York

Selected Group Exhibitions

1970
The Museum of Modern Art, New York, "Infor-
mation"
1978
Artists Space, New York, "Artists' Films"
Werkstattkino, Munich, "Neue Avantgardefilme
aus den USA"
1979
The Museum of Modern Art, New York, "Pro-
jects: Video XXIX: California"
Whitney Museum of American Art, New York,
"Re-Visions: Projects and Proposals in Film and
Video"
1980
The Clocktower, Institute for Art and Urban
Resources, New York, "Film as Installation"
Moderna Museet, Stockholm, "'The Pleasure
Dome,' American Experimental Film 1939–1979"
1981
Anthology Film Archives, New York, "West
Coast"
1982
Collective for Living Cinema, New York, "10
Years of Living Cinema"
1983
The Clocktower, Institute for Art and Urban
Resources, New York, "Film as Installation II"

Selected Bibliography

Cornwell, Regina. *Recent Radical Film*. New
York: Art Information Distribution, 1975.

Larry Gottheim

Born in New York, 1936
Studied at Oberlin College, Ohio (B.A., 1957);
Yale University, New Haven (Ph.D., 1965)
Lives in Johnson City, New York

Selected One-Artist Exhibitions

1972
Millennium, New York
1973
Collective for Living Cinema, New York
The Museum of Modern Art, New York
1975
Museum of Art, Carnegie Institute, Pittsburgh

1976
San Francisco Museum of Modern Art
Whitney Museum of American Art, New York
Anthology Film Archives, New York
1978
The Museum of Modern Art, New York
1981
Whitney Museum of American Art, New York
1982
Berlin Film Festival, West Germany

Selected Group Exhibitions

1973
Hamburg, West Germany, "Hamburg Filmschau"
National Film Theatre, London, "Festival of Inde-
pendent Avant-Garde Film"
1976
Musée National d'Art Moderne, Centre Georges
Pompidou, Paris, "Une Histoire du Cinéma"
1979
Whitney Museum of American Art, New York,
"1979 Biennial Exhibition"
1980
Moderna Museet, Stockholm, "'The Pleasure
Dome,' American Experimental Film 1939–1979"
1981
Neuberger Museum, State University of New
York, College at Purchase, "Soundings"
Whitney Museum of American Art, New York,
"1981 Biennial Exhibition"
1982
Collective for Living Cinema, New York, "10
Years of Living Cinema"

Selected Bibliography

Bartone, Richard. "The Forms of Repetition:
Larry Gottheim's *Four Shadows*," *Millennium
Film Journal*, 4-5 (Summer-Fall 1979),
pp. 167–71.
Gerson, Barry. "'Doorway' by Larry Gottheim,"
Film Culture, 67-68-69 (1979), pp. 181–82
MacDonald, Scott. "Larry Gottheim's Webs of
Subtle Relationships . An Interview," *Afterimage*,
6 (November 1978), pp. 7–11.

Peter B. Hutton

Born in Detroit, 1944
Studied at the San Francisco Art Institute (B.F.A.,
1969; M.F.A., 1971)
Lives in New York

Selected One-Artist Exhibitions

1971
San Francisco Art Institute
1972
Millennium, New York
1976
Carpenter Center for the Visual Arts, Harvard
University, Cambridge, Massachusetts
1977
The Museum of Modern Art, New York
1978
Anthology Film Archives, New York
1979
Film Forum, New York

1980
Akademie der Künste, West Berlin
1982
Arsenal, West Berlin
1984
Rotterdam Film Festival

Selected Group Exhibitions

1971
Whitney Museum of American Art, New York,
"West Coast Filmmakers: Part I"
1973
The Museum of Modern Art, New York, "Diary
Films"
1975
Whitney Museum of American Art, New York,
"Images"
1981
Berlin Film Festival, West Germany
1983
Collective for Living Cinema, New York, "10
Years of Living Cinema"
The Kitchen, New York, "Filmworks"

Selected Bibliography

Grindon, Leger. "The Films of Peter Hutton,"
Millennium Film Journal, 4-5 (Summer-Fall
1979), pp. 175-78.
Gunning, Tom. "The Films of Peter Hutton" (pro-
gram note), Rotterdam Film Festival, 1984.

Ken Jacobs

Born in Brooklyn, New York, 1933
Studied with Hans Hofmann (1956-61)
Lives in New York

Selected Performances

1975
Anthology Film Archives, New York, *The Impossible*
1979
Whitney Museum of American Art, New York,
The Impossible
1980
Millennium, New York, CXHXEXRXIXEXS
1981
Chicago Filmmakers, CXHXEXRXIXEXS
Collective for Living Cinema, New York, *Theater
of Unconscionable Stupidity Presents Camera
Thrills of the War*
1982
Collective for Living Cinema, New York, *The
Whole Shebang*
1983
8 BC, New York, *Making Light of History: The
Philippines Adventure*
1984
Collective for Living Cinema, New York, *Cinema
Besides Itself: Spitting Image*
P.S. 1, Institute for Art and Urban Resources,
Long Island City, New York, *The Whole Shebang*
Millennium, New York, *Making Light of History:
The Philippines Adventure*

Selected Bibliography

Gunning, Tom. "Doctor Jacobs' Dream Work,"
Millennium Film Journal, 10-11 (Fall-Winter
1981-82), pp. 210-18.
Mekas, Jonas. *Movie Journal: The Rise of a New
American Cinema, 1959-1971*. New York: Collier
Books, 1972.
Sitney, P. Adams. *Visionary Film: The American
Avant-Garde 1943-1978*. Second edition. New
York: Oxford University Press, 1979.
Tyler, Parker. *Underground Film: A Critical His-
tory*. New York: Grove Press, 1969.

Pooh Kaye

Born in San Juan, Puerto Rico, 1951
Studied at Cooper Union, New York (B.F.A.,
1972)
Lives in New York

Selected One-Artist Exhibitions

1980
Anthology Film Archives, New York
1982
Collective for Living Cinema, New York
The Queens Museum, Flushing, New York
1983
Danspace, New York
1984
Collective for Living Cinema, New York
Cooper Union, New York
Dance Theater Workshop, New York
The Kitchen, New York

Selected Group Exhibitions

1984 (collaboration with Elisabeth Ross)
Cinémathèque Française, Paris, "Nuit Blanche du
Cinéma Experimental et de la Danse"
Cleveland Center for Contemporary Art, "Film-
dance—The Camera as a Choreographic Tool"
Cleveland Museum of Natural History, "An Eve-
ning of Filmdance"
Geneva Film Festival, Switzerland
Lucerne Film Festival, Switzerland
Public Theater, New York, "The Filmdance
Festival"

Selected Performances

1983
The Kitchen, New York, *Eccentric Motions*
Kunsthalle Basel, Switzerland, *Eccentric Motions
and Wildgirl*
P.S. 1, Institute for Art and Urban Resources,
Long Island City, New York, *The River Sticks*
1984
American Dance Festival, Duke University,
Durham, North Carolina, "Young Choreog-
raphers and Composers in Residence," *Wild-
Fields*
Cooper Union, New York, Great Hall Series,
Improvisation
Dance Theater Workshop, New York, *Bring Home
the Bacon and Swept Up*

Selected Bibliography

Carroll, Noel. "New York City: On the Filmdance
Festival," *Dance Magazine*, 58 (March 1984),
p. 52.
Chin, Daryl. "Choreographers Who Make Film
Move," *The Independent*, 7 (May 1984), pp.
17-18.
Levine, Mindy N. "An Interview with Pooh Kaye,"
Millennium Film Journal, 10-11 (Fall-Winter
1981-82), pp. 33-42.

Ken Kobland

Born in the Bronx, New York, 1946
Studied at Columbia University, New York (1968);
Union College, Schenectady, New York (B.A.,
1969)
Lives in New York

Selected One-Artist Exhibitions

1979
Collective for Living Cinema, New York
The Museum of Modern Art, New York
1980
Millennium, New York
1981
Collective for Living Cinema, New York
1983
American Film Institute, John F. Kennedy Center
for the Performing Arts, Washington, D.C.
San Francisco Cinematheque
School of The Art Institute of Chicago
1984
Collective for Living Cinema, New York

Selected Group Exhibitions

1977
Ann Arbor Film Festival, Michigan
Bellevue Film Festival, Bellevue, Washington
Sinking Creek Film Celebration, Greeneville,
Tennessee
1978
International Film Festival, Hyères, France
1979
Ann Arbor Film Festival, Michigan
Athens International Film Festival, Athens, Ohio
International Film Festival, Hyères, France
1983
Whitney Museum of American Art, New York,
"1983 Biennial Exhibition"

Selected Bibliography

Hanlon, Lindley. "Collision Course: Ken
Kobland's Optical Prints," *Millennium Film
Journal*, 7-9 (Fall-Winter 1980-81), p. 253.
Kirby, Michael. "Structuralist Film," *The Drama
Review*, 23 (September 1979), p. 93.
Jones, Bill. "Profile: Ken Kobland Interviewed,"
The Independent, 2 (November 1979), p. 11.
Sitney, P. Adams. "Deep into the Formalist
Schism," *The Village Voice*, April 12, 1983, p. 55.

Sheila McLaughlin

Born in New York, 1950
Studied at Bard College, Annandale-on-Hudson, New York (1970); London Filmmakers Cooperative (1972–73)
Lives in New York

Selected One-Artist Exhibitions

1984 (collaboration with Lynne Tillman)
The Art Institute of Chicago
Film in the Cities, St. Paul
Pacific Film Archive, University Art Museum, University of California, Berkeley

Selected Group Exhibitions

1978
Berlin Film Festival, West Germany
1979
The Kitchen, New York, "Filmworks"
1980
Anthology Film Archives, New York, "New Works"
1984 (collaboration with Lynne Tillman)
Berlin Film Festival, West Germany
Edinburgh International Film Festival
Festival d'Automne, Paris
London Film Festival
Los Angeles Film Exposition
The New Museum of Contemporary Art, New York, "Difference: On Representation and Sexuality"

Selected Film Performances

1982
Normalsatz, directed by Heinz Emigholz
1983
Born in Flames, directed by Lizzie Borden
The Hyena's Breakfast, directed by Elfi Mikesch
1984
Seduction, directed by Elfi Mikesch and Monika Treut

Selected Bibliography

Estepa, Andrea. "Seeing Double," *The Independent*, 7 (October 1984), pp. 18–21.
Jenkins, Steve. "Berlin: Black and White Quality," *Sight and Sound*, 53 (Summer 1984), p. 164.
Keough, Peter. "Reel Life: Frances Farmer's Other Commitment," [Chicago] *Reader*, June 29, 1984, p. 7.
Rickey, Carrie. "Frances Farmer's Dark Victory," *The Village Voice*, November 30, 1982, pp. 74–77.

Elisabeth Ross

Born in New Haven, Connecticut, 1953
Studied at Sarah Lawrence College, Bronxville, New York (B.A., 1977)
Lives in New York

Selected Group Exhibitions

1982
Aspen Center for the Visual Arts, Colorado,
"Dancing with the Camera—Films Relating to Dance"
Collective for Living Cinema, New York, "Dancing with the Camera"
Danspace, New York, "Dance Film Series"
Galerie Watari, Tokyo, "Films by Elisabeth Ross and Red Grooms"
Institute of Contemporary Art, Boston, "Art and Dance-Film"
The Kitchen, New York, "Dance as Film"
1983
Millennium, New York, "Millennium Members' Group Program"
San Francisco Art Institute Film Festival
1984
The Kitchen, New York, "Dance Film Tour" (traveled)
1984 (collaboration with Pooh Kaye)
Cinémathèque Française, Paris, "Nuit Blanche du Cinéma Experimental et de la Danse"
Cleveland Center for Contemporary Art, "Film-dance—The Camera as a Choreographic Tool"
Cleveland Museum of Natural History, "An Evening of Filmdance"
Geneva Film Festival, Switzerland
Lucerne Film Festival, Switzerland
Public Theater, New York, "The Filmdance Festival"

Selected Performances

1980
Paula Cooper Gallery, New York, 32 *Chromosomes*
1981
The Performing Garage, New York, *Sunshot Abyssinians*
1982
Martha's Vineyard, Massachusetts (outdoors), *Entre Chien et Loup*

Selected Bibliography

Carroll, Noel. "New York City: On the Filmdance Festival," *Dance Magazine*, 58 (March 1984), p. 52
New York, The Elaine Summers Experimental Intermedia Foundation. *The Filmdance Festival Catalogue* (exhibition catalogue), 1983.
Jowitt, Deborah. "First Bessies Awarded," *The Village Voice*, September 25, 1984, p. 91.

Warren Sonbert

Born in New York, 1947
Studied at New York University (B.A., 1969)
Lives in San Francisco

Selected One-Artist Exhibitions

1971
The Museum of Modern Art, New York
1973
Whitney Museum of American Art, New York
1977
The Art Institute of Chicago
1979
Carpenter Center for the Visual Arts, Harvard University, Cambridge, Massachusetts
1981
The Museum of Fine Arts, Houston
1982
The Arsenal, West Berlin
1983
Pacific Film Archive, University Art Museum, University of California, Berkeley
Whitney Museum of American Art
1984
Collective for Living Cinema, New York
School of The Art Institute of Chicago

Selected Group Exhibitions

1970
National Film Archive, London, "First International Experimental Film Festival"
1974
Los Angeles Film Exposition
Vancouver Art Gallery, "Vancouver Film Festival"
1976
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, "First International Film Exhibition"
1977
Berlin Film Festival, West Germany
1979
Whitney Museum of American Art, New York, "1979 Biennial Exhibition"
1980
Moderna Museet, Stockholm, "New American Cinema"
1982
Mill Valley Film Festival, Mill Valley, California
1983
Whitney Museum of American Art, New York, "1983 Biennial Exhibition"

Selected Bibliography

Carroll, Noel. "Causation, the Amplification of Movement and Avant-Garde Film," *Millennium Film Journal*, 10-11 (Fall-Winter 1981–82), pp. 61–82.
Curtis, David. *Experimental Cinema*. New York: Delta Books, 1971.
Davidson, David. "Warren Sonbert's *Noblesse Oblige*," *Millennium Film Journal*, 12 (Fall-Winter 1982–83), pp. 109–11
Mekas, Jonas. *Movie Journal: The Rise of a New American Cinema, 1959–1971*. New York: Collier Books, 1972.

Sitney, P. Adams. *Visionary Film: The American Avant-Garde 1943–1978*. Second edition. New York: Oxford University Press, 1979.

Lynne Tillman

Born in New York, 1947

Studied at Hunter College, New York (B.A., 1969)

Lives in New York

Selected One-Artist Exhibitions

1984 (collaboration with Sheila McLaughlin)

The Art Institute of Chicago

Film in the Cities, St. Paul

Pacific Film Archive, University Art Museum, University of California, Berkeley

Selected Group Exhibitions

1975

Millennium, New York (traveled)

1979

Anthology Film Archives, New York

Collective for Living Cinema, New York

1984 (collaboration with Sheila McLaughlin)

Berlin Film Festival, West Germany

Edinburgh International Film Festival

Festival d'Automne, Paris

London Film Festival

Los Angeles Film Exposition

The New Museum of Contemporary Art, New

York, "Difference: On Representation and

Sexuality"

Selected Readings

1982

Hallwalls, Buffalo

P.S. 1, Institute for Art and Urban Resources,

Long Island City, New York

Wonderhorse Theater, New York

1983

Beyond Baroque, Los Angeles

Ear Inn, New York

The Poetry Project, St. Mark's Church, New York

1984

Beyond Baroque, Los Angeles

Cable Gallery, New York

P.S. 122, New York

Walker Art Center, Minneapolis

Selected Bibliography

Jenkins, Steve. "Berlin: Black and White Quality," *Sight and Sound*, 53 (Summer 1984), p. 164.

Tillman, Lynne. "From 'Haunted Houses.'" In *Wild History*. Edited by Richard Prince. New York: Tanam Press, 1984, pp. 177–85.

———. *Living with Contradictions*. Drawings by Jane Dickson. New York: Top Stories, 1982.

———. *Weird Fucks*. Paris: Handshake Editions, 1982.

Video Schedule

Second Floor, Side Gallery

Wednesday, March 13–Sunday, June 2

Program I

Wednesday at 11:15; Thursday at 3:45, Sunday at 3:15

Charles Atlas

Dara Birnbaum

Program II

Wednesday at 12:45; Friday at 11:15; Sunday at 4:45

Peter Rose

Gary Hill

Program III

Wednesday at 2:15; Friday at 12:45

Woody Vasulka

Bill Viola

Program IV

Wednesday at 3:45; Friday at 2:15

Dan Reeves

Ed Emshwiller

Program V

Thursday at 11:15; Friday at 3:45

Lyn Blumenthal

Bruce and Norman Yonemoto

Program VI

Thursday at 12:45; Sunday at 12:15

Ken Feingold

Juan Downey

Program VII

Thursday at 2:15; Sunday at 1:45

Doug Hall

Joan Jonas

Program VIII

Tuesday at 1:30, 3:00, 4:30, 6:00; Saturday at 11:15, 12:45, 2:15, 3:45

Robert Ashley



Robert Ashley

Perfect Lives, 1983

Videotape, color, 189 minutes (7 episodes, 27 minutes each)

Produced by Carlota Schoolman and Robert Ashley for The Kitchen, New York; directed by John

Sanborn; music in collaboration with "Blue" Gene Tyranny

Lent by the artist, courtesy The Kitchen, New York

Video Program VIII



Charles Atlas

Parafango, 1984
Videotape, color, 38 minutes
Lent by the artist
Video Program I



Lyn Blumenthal

Social Studies, Part I: Horizontes, 1983
Videotape, color, 20 minutes
Lent by the artist, courtesy Video Data Bank,
Chicago

Social Studies, Part II: Academy, 1983–84
Videotape, color, 18 minutes
Lent by the artist, courtesy Video Data Bank,
Chicago
Video Program V



Juan Downey

Information Withheld, 1983
Videotape, color, 29 minutes
Lent by the artist
Video Program VI



Ed Emshwiller

Skin Matrix, 1984

Videotape, color, 17 minutes

Lent by the artist, courtesy Electronic Arts Inter-
mix, New York

Video Program IV



Ken Feingold

The Double, 1984
Videotape, color, 29 minutes
Lent by the artist
Video Program VI



Doug Hall

Songs of the 80's, 1983
Videotape, color, 17 minutes
Lent by the artist
Video Program VII



Gary Hill

*Why Do Things Get in a Muddle? (Come on
Petunia)*, 1984
Videotape, color, 32 minutes
Lent by the artist, courtesy Electronic Arts Inter-
mix, New York
Video Program II



Joan Jonas

Double Lunar Dogs, 1984
Videotape, color, 25 minutes
Lent by the artist
Video Program VII



Dan Reeves

Sabda, 1984

Videotape, color, 15 minutes

Lent by the artist, courtesy Electronic Arts Inter-
mix, New York

Video Program IV



Peter Rose

The Pressures of the Text, 1983
Videotape, color, 17 minutes
Lent by the artist
Video Program II



Woody Vasulka

The Commission, 1983
Videotape, color, 45 minutes
The Vasulkas, Inc., Santa Fe
Video Program III



**Bruce Yonemoto and
Norman Yonemoto**

Vault, 1984
Videotape, black and white and color, 12 minutes
Lent by the artists
Video Program V

Robert Ashley

Born in Ann Arbor, Michigan, 1930
Studied at the University of Michigan, Ann Arbor (Mus. B., 1952); Manhattan School of Music, New York (Mus. M., 1954); University of Michigan, Ann Arbor (1957–60)
Lives in New York

Selected Opera Premieres

1964
In Memoriam Kit Carson, The ONCE Group, The ONCE Festival, Ann Arbor, Michigan
1967
That Morning Thing, The ONCE Group, The ONCE Festival, Ann Arbor, Michigan
1976
Music with Roots in the Aether, Festival d'Automne, Paris
1978
Perfect Lives, with "Blue" Gene Tyranny, The Kitchen, New York
1982
Atalanta (Acts of God), Festival d'Automne, Paris

Selected Bibliography

Battcock, Gregory, ed. *Breaking the Sound Barrier: A Critical Anthology of the New Music*. New York: E. P. Dutton, 1981.
Gagne, Cole, and Tracy Caras. *Soundpieces: Interviews with American Composers*. Metuchen, N. J.: Scarecrow Press, 1982.
Nyman, Michael. *Experimental Music: Cage and Beyond*. New York: Schirmer Books, 1974.
Rockwell, John. *All-American Music: Composers in the Late 20th Century*. New York: Alfred A. Knopf, 1983.

Charles Atlas

Born in Saint Louis, Missouri, 1944
Studied at Swarthmore College, Swarthmore, Pennsylvania (1961–66)
Lives in New York

Selected One-Artist Exhibitions

1977
Walker Art Center, Minneapolis
1979
The Museum of Modern Art, New York
1980
Center Screen, Cambridge, Massachusetts
The Kitchen, New York
Riverside Studios, London
1981
Festival de Danse, Châteaувallon, France
1982
Anthology Film Archives, New York
Pacific Film Archive, University Art Museum, University of California, Berkeley
1983
American Center, Paris
Musée National d'Art Moderne, Centre Georges Pompidou, Paris

Selected Group Exhibitions

1971
Sigma 7 Festival, Bordeaux, France, "Nature et Technologie"
1976
Whitney Museum of American Art, New York, "Afternoon on a Revolving Stage"
1981
Dance Umbrella Festival, London
Filming Dance Festival, London
1982
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, "Ciné-Vidéo-Danse"
1983
Vidéo-Danse, Avignon, France
1984
Collective for Living Cinema, New York, "Film Dance Premieres"
Festival d'Automne, Paris, "New York New Cinema"
The Museum of Modern Art, New York, "A Survey: Artist's TV Lab, WNET/Thirteen"
Video Culture/Canada, Toronto, Canada

Selected Bibliography

Banes, Sally. "Atlas Plugged." *The Village Voice*, April 6, 1982, p. 38.
Becker, Nancy. "Filming Cunningham Dance," *Dance Theatre Journal*, 1 (Spring 1983), pp. 21–25.
Louppe, Laurence. "Vidéo Danse au Bord de la Fiction," *Art Presse*, July-August 1984, pp. 50–51.
Pierce, Robert. "Video Fragments," *SoHo News*, March 25, 1981, p. 16.
Vaughan, David. "Channels/Inserts Cunningham and Atlas (Continued)," *Millennium Film Journal*, 12 (Fall-Winter 1982–83), pp. 126–30.

Lyn Blumenthal

Born in Chicago, 1948
Studied at Duke University, Durham, North Carolina (1966–67); Roosevelt University, Chicago (B.A., 1969); Art Institute of Chicago (M.F.A., 1976)
Lives in New York

Selected One-Artist Exhibitions

1977
Krannert Art Museum, Champaign, Illinois
1982
Galerie France Morin, Montreal
1983
The Kitchen, New York
1984
Anthology Film Archives, New York
The Center for New Television, Chicago
Foundation for Art Resources, Los Angeles
Institute of Contemporary Art, Boston
The Kitchen, New York
Los Angeles Contemporary Exhibitions (L A C E)
Video Free America, San Francisco

Selected Group Exhibitions

1976
Museum of Contemporary Art, Chicago, "Abstract Art in Chicago"
1977
The University of Michigan Museum of Art, Ann Arbor, "Chicago: The City and Its Artists, 1945–1978"
The Detroit Institute of Arts, "Chicago/Detroit"
1978
Galleria Del Cavalino, Venice, "American Women Artists"
1983
Long Beach Museum of Art, California, "At Home"
Millennium, New York, "Roles, Relationships and Eroticism"
Walker Art Center, Minneapolis, "When Words Become Works"
1984
Allen Memorial Art Museum, Oberlin, Ohio, "New Voices 4: Women and the Media, New Video"
Video Data Bank, Chicago, "Science of Fiction/ Fiction of Science"
National Film Board of Canada, Montreal, "Video 84"

Selected Bibliography

Ann Arbor, Michigan, The University of Michigan Museum of Art. *Chicago: The City and Its Artists 1945–1978* (exhibition catalogue), 1976. Essay by Matthew Rohn.

Chicago, Museum of Contemporary Art. *Abstract Art in Chicago* (exhibition catalogue), 1976. Catalogue by C. L. Morrison.

Jackson, Isaac. "Plugging into the Video Circuit," *The Independent*, 6 (June 1983), pp. 16–19.

Oberlin, Ohio, Allen Memorial Art Museum. *New Voices 4: Women and the Media, New Video* (exhibition catalogue), 1984. Catalogue by William Olander.

Juan Downey

Born in Santiago, Chile, 1940
Studied at the Catholic University of Chile, Santiago (B. Arch., 1961); Atelier 17, Paris (1963–65); Pratt Institute, Brooklyn (1967–69)
Lives in New York

Selected One-Artist Exhibitions

1962
Galeria Condal, Barcelona
1968
Judson Church Gallery, New York
1970
Howard Wise Gallery, New York
1974
The Kitchen, New York
1975
Anthology Film Archives, New York
1976
Long Beach Museum of Art, California

1977
Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York
1978
Whitney Museum of American Art, New York
1983
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York
1984
Galeria Plastica 3, Santiago, Chile

Selected Group Exhibitions

1963
Musée d'Art Moderne, Paris, "Salon des Réalités Nouvelles"
1968
The Brooklyn Museum, New York, "Some More Beginnings"
1973
Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York, "Circuit"
1974
John F. Kennedy Center for the Performing Arts, Washington, D.C., "Art Now '74"
Kölnischer Kunstverein, Cologne, West Germany, "Projekt '74"
1977
Kassel, West Germany, "Documenta 6"
1980
United States Pavilion, 39th Venice Biennale, Italy, "Drawings: The Pluralist Decade" (traveled)
1983
Whitney Museum of American Art, New York, "1983 Biennial Exhibition"
1984
The Museum of Modern Art, New York, "A Survey: Artist's TV Lab, WNET/Thirteen"

Selected Bibliography

Downey, Juan. "Travelogues of Video Trans Americas." In *Video Art: An Anthology*. Edited by Ira Schneider and Beryl Korot. New York: Harcourt Brace Jovanovich, 1976, pp. 38–39.

Ed Emshwiller

Born in East Lansing, Michigan, 1925
Studied at the University of Michigan, Ann Arbor (Bachelor of Design, 1949); École des Beaux-Arts, Paris (1949–50); Art Students League, New York (1951)
Lives in Newhall, California

Selected One-Artist Exhibitions

1962
Sunken Meadow State Park, Long Island, New York
1969
The Museum of Modern Art, New York
1971
Whitney Museum of American Art, New York
1974
Anthology Film Archives, New York
1977
The Kitchen, New York

1978
The Museum of Modern Art, New York
1980
The Solomon R. Guggenheim Museum, New York
1981
Palais des Beaux-Arts, Brussels
1982
The Solomon R. Guggenheim Museum, New York
Whitney Museum of American Art, New York

Selected Group Exhibitions

1973
Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York, "Circuit"
1974
The Museum of Modern Art, New York, "Open Circuits"
1975
XIII Bienal de São Paulo
1977
Kassel, West Germany, "Documenta 6"
1982
Boston, "Siggraph Art Show"
1984
Minneapolis, "Siggraph Art Show"

Selected Bibliography

Ancona, Victor. "Video Art: Ed Emshwiller: Combining Inner and Outer Landscapes," *Videography*, 8 (September 1983), pp. 72–80.

Emshwiller, Ed. "Image Maker Meets Video, or, Psyche to Physics and Back." In *The New Television: A Public/Private Art*, edited by Douglas Davis and Allison Simmons. Cambridge, Massachusetts: The MIT Press, 1977.

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Mekas, Jonas. *Movie Journal: The Rise of the New American Cinema, 1959–1971*. New York: Collier Books, 1972.

Ken Feingold

Born in Pittsburgh, 1952
Studied at Antioch College, Yellow Springs, Ohio (1970–71); California Institute of the Arts, Valencia (B.F.A., 1972; M.F.A., 1976)
Lives in Minneapolis

Selected One-Artist Exhibitions

1974
Millennium, New York
1975
Claire Copley Gallery, Los Angeles
1978
Artists Space, New York
Walker Art Center, Minneapolis
1979
Whitney Museum of American Art, New York
1983
Anthology Film Archives, New York

Video Free America, San Francisco
Walker Art Center, Minneapolis
1984
Institute of Contemporary Art, Boston
The Kitchen, New York

Selected Group Exhibitions

1975
Long Beach Museum of Art, California, "Southland Video Anthology"
Whitney Museum of American Art, New York, "Stills"
1978
Artists Space, New York, "Artists' Films at Artists Space"
1980
American Center, Paris, "Recent American Video"
1983
Los Angeles Contemporary Exhibitions (L.A.C.E.), "Headhunters"
Whitney Museum of American Art, New York, "1983 Biennial Exhibition"
1984
Berlin Film Festival, West Germany, "Video Section"
Galleria d'Arte Moderna, Bologna, "From TV to Video e Dal Video al TV"
Institute of Contemporary Art, Boston, "Mediated Narratives"
MonteVideo, Amsterdam, "Recent American Video"

Selected Bibliography

Boston, Institute of Contemporary Art. *Mediated Narratives* (exhibition catalogue), 1984. Catalogue by Bob Riley.
Ellis, Valerie. "Cuts and Sketches: 5dim/MIND by Ken Feingold," *Afterimage*, 11 (January 1984), p. 19.
Los Angeles Contemporary Exhibitions (L.A.C.E.), *Headhunters* (exhibition catalogue), 1983. Catalogue by Tim Martin and Patti Podesta.
Sturken, Marita. "A Whitney Sampler," *Afterimage*, 11 (October 1983), pp. 17–18.
Taubin, Amy. "The Whitney Biennial: Video," *Millennium Film Journal*, 13 (Fall-Winter 1983–84), pp. 113–15.

Doug Hall

Born in San Francisco, 1944
Studied at Harvard University, Cambridge, Massachusetts (B.A., 1966); Rinehart School of Sculpture of the Maryland Institute, College of Art, Baltimore (M.F.A., 1969)
Lives in San Francisco

Selected One-Artist Exhibitions

1975
Anthology Film Archives, New York
Contemporary Arts Museum, Houston
1976
Long Beach Museum of Art, California
1979
University Art Museum, University of California, Berkeley

1980
Long Beach Museum of Art, California
1981
Anthology Film Archives, New York
Los Angeles Institute of Contemporary Art
1983
Institute of Contemporary Art, Boston
Visual Studies Workshop, Rochester, New York
1984
University Art Museum, University of California, Berkeley

Selected Group Exhibitions

1977
Kassel, West Germany, "Documenta 6"
1978
Whitney Museum of American Art, New York, "Two-Channel Video"
1979
San Francisco Museum of Modern Art, "Space/Time/Sound—1970's: A Decade in the Bay Area"
1983
Kunsthaus Zürich, "New American Video"
Museum of Contemporary Art, Chicago, "Awards in the Visual Arts 2" (traveled)
Whitney Museum of American Art, New York, "1983 Biennial Exhibition"
1984
Montbéliard, France, "2nd International Video Festival"
The Museum of Modern Art, New York, "Video: Recent Acquisitions"
San Sebastián, Spain, "San Sebastian Film and Video Festival"

Selected Bibliography

Atkins, Robert. "The San Francisco International Video Festival," *Artforum*, 21 (April 1983), pp. 78–79.
Buffalo, Media Study/Buffalo. *Video/TV: Humor/Comedy, A Touring Video Exhibition of Media Study/Buffalo* (exhibition catalogue), 1983.
Hall, Doug. "Ronald Reagan: The Politics of Image," *Video 80*, 4 (Spring 1982), pp. 28–30.
McGee, Micki. "Artists Making the News, Artists Re-making the News," *Afterimage*, 10 (November 1982), pp. 6–9.
Rochester, New York, Visual Studies Workshop. *Video Installation 1983* (exhibition catalogue). Special supplement to *Afterimage*, 11 (December 1983).

Gary Hill

Born in Santa Monica, California, 1951
Lives in Barrytown, New York

Selected One-Artist Exhibitions

1974
South Houston Gallery, New York
1976
Anthology Film Archives, New York
1979
Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York

Onondaga County, Syracuse, New York
The Kitchen, New York
1980
The Museum of Modern Art, New York
1981
And/Or, Seattle
1982
Galerie H at ORF, Steirischer Herbst, Graz, Austria
Long Beach Museum of Art, California
1983
Whitney Museum of American Art, New York
American Center, Paris

Selected Group Exhibitions

1974
55 Mercer Street Gallery, New York, "Artists from Upstate New York, Invitational"
1977
Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York, "New Work in Abstract Video Imagery"
1979
The Museum of Modern Art, New York, "Projects: Video XXVIII"
1980
Video 80/San Francisco Video Festival
1983
The Hudson River Museum, Yonkers, New York, "Electronic Visions"
University Art Museum, University of New Mexico, Albuquerque, "Video as Attitude"
Palais des Beaux-Arts, Charleroi, Belgium, "Art Video Retrospectives et Perspectives"
Walter Phillips Gallery, Banff, Alberta, Canada, "The Second Link: Viewpoints on Video in the Eighties" (traveled)
Whitney Museum of American Art, New York, "1983 Biennial Exhibition"
1984
International Pavilion, 41st Venice Biennale, Italy, "Arte, Ambiente, Scena"

Selected Bibliography

Furlong, Lucinda. "A Manner of Speaking: An Interview with Gary Hill," *Afterimage*, 10 (March 1983), pp. 9–16.
Hanhardt, John G. "Primarily Speaking," Whitney Museum of American Art: The New American Filmmakers Series, Number 12, November 8 – December 11, 1983 (program note).
Larson, Kay. "Art: Through a Screen Dimly," *New York*, September 12, 1983, pp. 86–87.
Quasha, George. "Notes on the Feedback Horizon," in *Glass Onion* (program note). Barrytown, New York: Station Hill Press, 1980.

Joan Jonas

Born in New York, 1936
Studied at Mount Holyoke College, South Hadley, Massachusetts (B.A., 1958), School of the Museum of Fine Arts, Boston (1958–61), Columbia University, New York (M.F.A., 1965)
Lives in New York

Selected Performances and One-Artist Exhibitions

1968
St. Peter's Church, New York, *Oad Lau*
1970
Jones Beach State Park, Long Island, New York, *Jones Beach Piece*
1971
Cape Breton Island, Nova Scotia, *Beach Piece II*
1972
Lo Giudice Gallery, New York, *Organic Honey's Visual Telepathy*
Tiber River, Rome (sponsored by Galleria l'Attico, Rome), *Delay Delay*
1973
Leo Castelli Gallery, New York, *Organic Honey's Vertical Roll*
1976
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, *The Juniper Tree*
1979
Sonabend Gallery, New York, *Upsidedown and Backwards*
1980
University Art Museum, University of California, Berkeley, "Joan Jonas: Performance/Video/Installation"
1981
Performing Garage, New York, *Double Lunar Dogs*
1982
Anthology Film Archives, New York, "Joan Jonas: A Retrospective of Video Works"
Arsenal, West Berlin, *He Saw Her Burning*
1983
Whitney Museum of American Art, New York, *He Saw Her Burning*

Selected Bibliography

Crimp, Douglas. "Joan Jonas's Performance Works," *Studio International*, 142 (July-August 1976), pp. 10–12.
de Jong, Constance. "Joan Jonas: Organic Honey's Vertical Roll," *Arts Magazine*, 47 (March 1973), pp. 27–29.
Jonas, Joan. "Organic Honey's Visual Telepathy" (script), *The Drama Review*, 16 (June 1972), p. 66.
———. "Seven Years," *The Drama Review*, 19 (March 1975), pp. 13–16.
———. *Scripts and Descriptions 1968–1982*. Edited by Douglas Crimp. Eindhoven, The Netherlands: Stedelijk Van Abbemuseum; and Berkeley: University Art Museum, University of California, 1982.

Dan Reeves

Born in Washington, D.C., 1948
Studied at Ithaca College, New York (B.S., 1976)
Lives in Interlaken, New York

Selected One-Artist Exhibitions

1979
Media Study/Buffalo

1981
Albany Public Library
1982
The Kitchen, New York
Utah Media Center, Salt Lake City
Visual Studies Workshop, Rochester, New York
1983
American Center, Paris
Anthology Film Archives, New York
Port Washington Public Library, New York

Selected Group Exhibitions

1982
Long Beach Museum of Art, California, "Dreams and Visions"
1984
Galerie de France, Paris, "Flash sur la Vidéo"
The Museum of Modern Art, New York, "A Survey: Artist's TV Lab, WNET/Thirteen"

Selected Bibliography

Ancona, Victor. "Video Art: The Seventh Ithaca Video Festival," *Videography*, 6 (November 1981), pp. 75–81.
Boyle, Deirdre. "The Video Scene: Ithaca's Magical Mystery Tour," *American Film*, 6 (September 1981), pp. 25–28.
Hitt, Jack. "Video/Film: From the Somber to the Hilarious in Video," *The Villager*, June 9, 1983, p. 25.
Van Horne, Harriet. "If It's Labor Day, It Must Be Telethon Time," *Newsday*, September 4, 1981, part II, p. 48.

Peter Rose

Born in Philadelphia, 1947
Studied at City College of New York (B.A., 1967)
Lives in Philadelphia

Selected One-Artist Exhibitions

1979
The High Museum of Art, Atlanta
1981
Museum of Art, Carnegie Institute, Pittsburgh
1982
Media Study/Buffalo
Millennium, New York
San Francisco Cinematheque
Pacific Film Archive, University Art Museum, University of California, Berkeley
Walker Art Center, Minneapolis
1983
Donnell Media Center, New York
1984
Boston Film/Video Foundation
Collective for Living Cinema, New York

Selected Group Exhibitions

1971
Whitney Museum of American Art, New York, "West Coast Filmmakers Part I"
1978
Los Angeles Film Exposition
Film Forum, New York, "The Restructured Image"

1979
Film London, "Third International Avant-Garde Film Festival"
1980
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., "Experimental Films of the '70's"
1983
Collective for Living Cinema, New York, "Text as Film"
Edinburgh International Film Festival
Sydney International Film Festival
1984
Walker Art Center, Minneapolis, "When Words Become Works: Video Program"
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Made in Philadelphia 6"

Selected Bibliography

Banes, Sally. "He Who Must See," *The Village Voice*, May 22, 1984, p. 86.
De Michiel, Helen. "Talk, Talk," *Afterimage*, 11 (February 1984), p. 16.
Philadelphia, Institute of Contemporary Art of the University of Pennsylvania. *Made in Philadelphia 6* (exhibition catalogue), 1984. Catalogue by Ned Rifkin.
Rose, Peter. *Frames: A Selection of Drawings and Sketches by Contemporary Independent Animators*. Montpelier, Vermont: Capitol City Press, 1978.
Schenkel, Thelma. "The Man Who Could See Far," *Millennium Film Journal*, 12 (Fall-Winter 1982–83), pp. 112–20.

Woody Vasulka

Born in Brno, Czechoslovakia, 1937
Studied at the School of Industrial Engineering, Brno, Czechoslovakia (Baccalaureate, 1956); Film Academy of Prague (Diploma, 1964)
Lives in Santa Fe, New Mexico

Selected One-Artist Exhibitions

1971
Max's Kansas City Steak House, New York (collaboration with Steina Vasulka)
WBAI Free Music Store, Judson Memorial Church, New York (collaboration with Steina Vasulka)
The Kitchen, New York (collaboration with Steina Vasulka)
1975
Fundacion Museo de Arte Contemporaneo de Caracas, Venezuela (collaboration with Steina Vasulka)
1978
Hallwalls, Buffalo
1979
Museum Folkwang, Essen, West Germany
Rein Gallery, Santa Fe, New Mexico
1982
Ciné-MBXA, Maison des Beaux-Arts, Paris

1984

Ciné-MBXA, Maison des Beaux-Arts, Paris

Selected Group Exhibitions

1971

69th Regiment Armory, New York, "Avant Garde Festival" (collaboration with Steina Vasulka)

Whitney Museum of American Art, New York, "A Special Video Tape Show" (collaboration with Steina Vasulka)

1974

Musée d'Art Contemporain, Montreal, "L'Image Électronique" (collaboration with Steina Vasulka)

La Cinémathèque Royale de Belgique, "Knokke Heist Film Festival: Exposition de Vidéo Expérimentale" (collaboration with Steina Vasulka)

1975

Collective for Living Cinema, New York, "Alfons Schilling/Woody Vasulka: Binocular Works"

1976

Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York, "Matrix 1, Electronic Materials" (collaboration with Steina Vasulka)

1983

San Sebastian Film and Video Festival, Spain (collaboration with Steina Vasulka)

1984

Video Festival, Ljubljana, Yugoslavia (collaboration with Steina Vasulka)

1984

Fifth Festival International d'Art Vidéo, Locarno, Switzerland (collaboration with Steina Vasulka)

Selected Bibliography

Degroote, Bernard. "Vasulka: The Commission. Pour un Formalisme Expressioniste," *Vidéodoc*, 69 (April 1984), pp. 14–19.

Furlong, Lucinda. "Notes Toward a History of Image-Processed Video: Steina and Woody Vasulka," *Afterimage*, 11 (December 1983), pp. 12–17.

Hagen, Charles. "An Interview with Woody Vasulka," *Afterimage*, 6 (Summer 1978), pp. 20–23.

Vasulka, Woody. "A Syntax of Binary Images," *Afterimage*, 6 (Summer 1978), pp. 24–31.

Bruce Yonemoto

Born in San Jose, California, 1949

Studied at Colorado State University, Fort Collins (1969–70); University of California, Berkeley (B.A., 1972); Sakai Art Institute, Tokyo (1973–75); Otis Art Institute, Los Angeles (M.F.A., 1979)

Lives in Venice, California

Norman Yonemoto

Born in Chicago, 1946

Studied at the University of Santa Clara, California (1965–67); University of California, Berkeley (1967–68); University of California, Los Angeles (1968–70); American Film Institute Center for Advanced Film Studies, Los Angeles (1972–73)

Lives in Santa Monica, California

Selected Two-Artist Exhibitions

1976

La Mamelle Art Center, San Francisco

1977

Fox Venice Theater, Venice, California

1980

Los Angeles Contemporary Exhibitions (L.A.C.E.)

University Art Museum, University of California, Berkeley

1982

Franklin Furnace, New York

Los Angeles Contemporary Exhibitions (L.A.C.E.)

1984

Anthology Film Archives, New York

Hara Museum of Contemporary Art, Tokyo

Image Forum, Tokyo

Museum of Contemporary Art, Los Angeles

Selected Group Exhibitions

1980

11th Biennale de Paris, "California Video"

(traveled)

Long Beach Museum of Art, California, "N/A Vision" (traveled)

Video 80, San Francisco National Video Festival (traveled)

1982

Video 82, San Francisco National Video Festival (traveled)

1983

Institute of Contemporary Art, Boston, "The New Soap"

Video Data Bank, Chicago, "Chicago Art Exposition"

1984

California State Olympic Arts Program, Los Angeles, "Festival of American Video"

Comune di Venezia, Centro di Documentazione di Palazzo Fortuny, Venice, Italy, "BART"

Kijkhuis, The Hague, "Worldwide Video Festival"

The Museum of Modern Art, New York, "New Narrative: Recent Video Acquisitions"

Selected Bibliography

Drohojowska, Hunter. "Godzilla Returns, in Multimedia Theater," *Los Angeles Herald Examiner*, November 2, 1984, p. 36.

New York, The American Federation of Arts, with the cooperation of the Institute of Contemporary Art, Boston. *Revising Romance: New Feminist Video* (exhibition catalogue), 1984. Catalogue by Linda Podheiser.

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